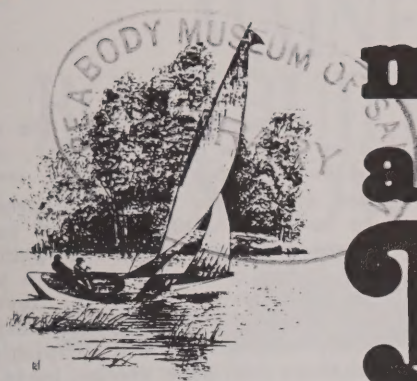


*Twice a Month!*



# **messing about in BOATS**

*Volume 9 ~ Number 21*

*March 15, 1992*





# COMMENTARY



messaging  
about in

## BOATS

Published twice a month, 24 times a year. Subscription price is \$20 for 24 issues.

Address is "Boats", 29 Burley St., Wenham., MA 01984.

Telephone is (508) 774-0906.

Publisher & Editor, Bob Hicks

## Our Next Issue...

Will feature the new year's first on-the-water coverage, the Snow Row at Hull, MA. Adventure tales will include Gord Brannen's "First Sea Trials", and Jim Lacey's "Buying a Weekender" (yes that's an adventure). Introducing us to a new way to play, Chuck Mainville explains "Orienteering". We'll have a big Glen L Design extravaganza, looking over a half-dozen or so of their home builder designs, Phil Bolger will describe his "Light Cruiser" concept study, and we'll have another of those old duck hunting magazine boat building articles, this one about the "sinkboat". For projects, Ron Denman brings us major article on recanvassing an Old Town, and we'll slide in those already promised reports, "Building a Tidal Mooring" by Mace Bell and "Building a Boat Lift" by Paul Wagstaff.

## On the Cover...

### ON THE COVER...

An idyllic paddling photo from Herb Klinger, along with another of his "versifications", presented herewith. After that "clam tree" cover a couple of issues ago, I dunno if I dare carry on with this whimsy stuff, but...

"We leave our self-made cages  
Venturing forth, beyond, and  
gone...

Attuned to siren lyrics  
Of earth's far larger song.

I'm really enthused about a couple of upcoming boat shows this year, the Maine Boatbuilders' Show advertised on the facing page, and the new Wooden Boat Show planned for late June at Newport.

We had an exhibit at the 1991 Maine show and found it to be very rewarding for us as a way to meet many of you as well as new people who had not heard of this little magazine. Builders who have exhibited there have said the same thing. It's a show without any of the glitzy trappings that surround consumer boat shows, and its most outstanding attribute is that the builders of the boats on display are there to meet and talk with.

We used to exhibit at bygone Wooden Boat Shows in Newport and were there each year as the builder support evaporated and the wooden boats grew fewer and fewer, at last being mostly large used wooden yachts for sale. A couple of years ago the Yachting Center gave it up as unprofitable. What's so encouraging about the planned resurrection this June is that "Wooden Boat" magazine is promoting it. Jon Wilson responded to the growing outcry for a really good wooden boat show by abandoning his earlier position that his magazine did not belong in show biz. This is costing plenty to set up, and its future will hinge on just how much of that outcry is supported by the presence of builders and show goers.

A look at the ad on the facing page will show you that there's some pretty heavy support for the show in Maine this week, so the builders are getting behind it. If you've been before, you know about the ambience, inside a plain old brick factory building, something really "down home" about it, probably not too much different than many of the shops the boats are built in. If you've not been yet, you should go this year and experience this for yourself. You step through an unadorned doorway into another world full of real boats and real boat people. The uninspiring weather of late March is left outside and soon forgotten.

At Newport in June the ambience will be quite different, sunny skies we hope, sparkling waters, and an outdoor scene that promises to be chock-a-block full of wooden boats. "Wooden Boat" is pursuing the theme of having fun at a wooden boat show. While the level of workmanship will undoubtedly be truly impressive and inspirational to those who love wooden boats, the overall ambience is intended to be a "good time" one. With early positive indications from over 50 builders, it appears this show will be well worthwhile attending. If "Wooden Boat" magazine cannot put on a really good wooden boat show, then who can?

I find the indications of an upbeat determination to keep our small boat business alive, in the face of the economic trend, encouraging. Fat city is gone, if ever it existed for many of the smaller builders, but that does not mean the game is over. People still want boats, but they're downsizing and cutting out a lot of the frills, getting back to the basics as they say. The builders today will have to come up with what people are looking for and at prices that people are willing to pay.

There's precedent for this; during the depths of the Great Depression in the '30's, boats were being built. Even small boats. A builder who I came to know, Pert Lowell of Newbury, Massachusetts (who died last year at 85 after a lifetime spent mostly building small boats) lost a job he had in the machinery trade in 1932, and went to work in his father Marcus' boat shop where they kept busy right through those years turning out what today is still available as the "Townie" sloop. Built to a price, not fancy, but plenty good enough to sell in the midst of really hard times.

You'll be seeing more on these shows this spring on these pages, as I want to do all I can to encourage you to support the shows and the builders with your interest and potential business. "Cottage industries" are coming back these days, and boatbuilders fit that description.

Casting off from and departing  
The too familiar tunes,  
Listening for, and hearing,  
The clear chorale of loons.

In lifting crescendo  
Of wind, swell and waves,  
Soaring free with the geese  
Above life's daily frays.

Slicing through gloriously  
To dazzling harmony,  
Being part of, once again,  
The primal symphony.

And then that harsher alien tone,  
The sound of a forthright keeper,  
As the Great Conductor back home  
Taps "finale" on my beeper."



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Peter Spectre had this to say about the show in 1990 (WB #95):  
*"The word on the waterfront was that this show was different, and it sure was.. The exhibits were real boats, and parts for real boats, and services for real boat people, and the folks in attendance were real boat enthusiasts."*

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## ROWING/PADDLING EVENTS

A group of clubs and individuals who sponsor a variety of rowing and sea kayaking races and outings along the New England coast met in February in Newburyport, MA, to set up a schedule of their events for 1992. About 30 events for human powered boats were listed. A copy of the schedule with contact persons is available, send an SASE to Frank Durham, 70 Hayden Rd., Hollis, NH 03049.

## 1992 WOODEN BOAT SCHOOL

The 1992 Wooden Boat School catalog is out. If you were not a recipient and would like a copy, request one from Wooden Boat School, P.O. Box 78, Brooklin, ME 04616.

## CANOEING LAPLAND & RUSSIA

Novice paddlers are welcome on a canoe expedition to Lapland's Reisa River, and stronger paddlers to an exploratory river trip on Russia's Kola Peninsula this summer, both organized by Scansport, Box 700, Enfield, NH 03748, (603) 632-5588.

## WATERWATER PROGRAMS

Saco Bound of Center Conway, NH, has whitewater rafting and canoe and kayak trips and instructional clinics scheduled on Maine and New Hampshire rivers starting in April. For info packet call (603) 447-2177 or (603) 447-3801.

## WAR CANOE NATIONALS

War canoes go for the big title in Bangor, Maine on April 19th, Old Town Canoe Co can probably provide info at (207) 827-5514.

## WOODEN CANOE OPEN HOUSE & NAUTICAL FLEA MARKET

Woodstrip Watercraft of Gilbertsville, PA, and the Delaware Valley Chapter of the Wooden Canoe Heritage Association have scheduled this event on the weekend of April 25-26. Call Al Bratton at (215) 236-9282.

## PEDAL POWER POTLATCH

Pedal powered boats again gather at Seattle's Center for Wooden Boats, on May 9-10. Contact Tom McDonald at (206) 784-8951 eves.

## SOUTH STREET SEAPORT WOODEN BOAT FESTIVAL

The 3rd annual running of this event in Manhattan takes place May 23-25. Contact David Rosenstock at (212) 669-9400.

## THREE FROM BEAN

L.L. Bean has three paddling symposiums scheduled this season. The 7th North American Canoe Symposium is June 5-7 at Bridgeton, ME. The 11th Atlantic Coast Sea Kayaking Symposium is July 10-12 (new dates this year) at Castine, ME. The Coastal Kayaking Workshop is July 3-August 1 at Biddeford, ME. Info at (800) 341-4341 xt 7800.

# HAPPENINGS

Herewith a roundup of some of the more interesting impending events planned for small boat folks during the coming season. Most of these are either imminent or require some advance planning to attend. The directory of all known organizers of activities from whom you can request information is still in the making, my there are so many of them!

## MYSTIC SMALL CRAFT WORKSHOP

The 23rd annual gathering of small craft at Mystic Seaport is on June 6-7 this year. Info at (203) 572-0711 xt 5028.

## ...AND ANTIQUE MARINE ENGINE EXPOSITION

Two days of antique marine engines will be featured August 22-23 at the Seaport, entry by invitation, call (203) 572-5390 for registration info.

## CAPSIZING EVENTS

Two rowing clubs plan special events this year for developing self-rescue skills for human powered boats, oar or paddle. The Connecticut River Oar & Paddle Club hosts their "capsizing symposium" June 13th in Essex, CT, call (203) , and the Cape Ann Rowing Club will run their "Roll-over Race" on August 15th in Gloucester, MA, call (508) 546-9022.

## MASSACHUSETTS MARITIME FESTIVAL

The historic colonial seaport of Salem, MA, will be the scene on June 13-14 for this weekend event of traditional maritime oriented activities featuring small craft, Yankee traditions and Salem's trading partners. Contact Steve Matchak at (508) 741-6278.

## WOOD/CANVAS CANOE CLASSES

Stewart River Boatworks in Two Harbors, MN, has three traditional canoe building and repair courses planned on June 5-7 and July 13-19 and 13-26. Call them at (218) 834-5037.

## MOOSEHEAD ROWING REGATTA

The fourth annual running of this rowing race on Maine's Moosehead Lake is scheduled for June 13th at Greenville Jct, ME. Contact Betsey Rockwell at (207) 695-2680.

## NEW HAVEN SHARPIE RACES

The Sound School of New Haven, CT, will sponsor traditional sharpie races in New Haven harbor on June 20th. Call for info (203) 787-6937 during school hours.

## CLAYTON BOATBUILDING COURSES

The Antique Boat Museum in Clayton, NY will hold a series of nine wooden boat building courses starting June 20th and running through September 27th. Info at (315) 686-4104.

## WOODEN BOAT SHOW RETURNS

"Wooden Boat" magazine has undertaken to bring back a real wooden boat show, and it's scheduled for June 26-28 at Newport, RI. The magazine is running the show so it should be a good one. Exhibitor information is available from Wooden Boat Show, P.O. Box 78, Brooklin, ME 04616, (207) 359-4651.

## NO-OCTANE REGATTA

The Town of Indian Lake, NY and the Adirondack Museum in that town will again host the now famous "No Octane Regatta" for all non-motorized small craft on Blue Mountain Lake on June 27-28. General info at (518) 648-5885 workdays; request entry packet from (518) 352-7311.

## HARBORFEST & SAIL BOSTON 1992

The visit of the Columbus Quincentennial tall ships to Boston is the focus of a four-day weekend extravaganza July 10-13 in and around Boston harbor. Big time. Contact Sail Boston at (617) 330-1992. And Harborfest precedes it starting on July 1st, with the turnaround of the "U.S.S. Constitution" on the 4th the highlight event.

## AND OARFEST '92

This is the rowing extravaganza for traditional pulling boats that will start in New York July 4th with the tall ships there and move to Boston July 8-14 for ever so many events, much of the organizational work on which being yet to be done. Contact Oarfest 92, c/o Hull Lifesaving Museum, Box 221, Hull, MA 02045.

## SMALL CRAFT AT LAKE CHAMPLAIN

The Lake Champlain Maritime Museum will hold its Small Craft Exhibition at Basin Harbor, VT, on July 11-12. Call George Erwin or Debbie Lalumiere at (802) 475-2317.

## LAWLEY RENDEZVOUS

Owners of Lawley built yachts and interested others are gathering July 25-26 at Mystic Seaport for their 1992 rendezvous. A cruise from Boston to Mystic is planned leaving July 18. Contact Albert Hickey at (617) 862-3390.

## POCKET YACHT RENDEZVOUS

The New England Pocket Yacht Association will gather August 1-2 at Salem, MA, for their summer rendezvous, open to all trailer sailors. Contact Richard Earley at (508) 342-1883.

## INTERNATIONAL STEAMBOAT MUSTER

The city of Pawtucket, RI, will host the first event of this name on August 21-23 on the Pawtucket River at the headwaters of Narragansett Bay. Steamboaters and fans can ask for info kits at (401) 334-7773.



## REVIEW



### "BOAT DESIGN QUARTERLY"

Published quarterly by BDQ Publications, P.O. Box 98, Brooklin, ME 04616. U.S. Subscription \$24 for one year, foreign subscriptions \$29 for one year (surface mail).

You gotta like these lines! Mike O'Brien's new little magazine is full of lines, lines drawings of really interesting boats from innovative designers, some old, some new. It's sort of a quality plans catalog, laid out in an uncrowded fashion with a moderate amount of text accompanying each of the designs chosen for the issue. The introductory issue includes the following designs:

"Black Skimmer", a 25' Phil Bolger sharpie; "Design #1, an 18' Bob Stephens plywood outboard launch; "Right Bower", a 23' Howard Chapelle shallow draft cruising sailboat; "Barn Owl", a 50' Phil Bolger shoal draft schooner; a 14' Howard Chapelle flat bottom skiff; "Blue Moon", a 23' Thomas Cilmer yawl; and "Redwing", an 18' Karl Stambaugh outboard cabin skiff cruiser.

Each design features detailed line drawings, specs, and commentary, along with plan sources. What makes this more than a catalog is Mike O'Brien's choices and comments, he's a senior editor at "Wooden Boat", and has been messing about in boats since he taught himself to sail at age 8 by reading instructions in the family encyclopedia. He's rowed collegiate eights, and championship Jersey surfboat competition, and built boats in a small shop while pursuing a real world career as Chairman of Marine Sciences at a two-year college. Stints as an associate editor for "Sailor" and a technical editor for "Soundings" led him to his present position at "Wooden Boat".

Mike's purpose in launching this new publication is to introduce to those who do enjoy studying lines plans of interesting boats


some of the great material that's out there in the boating world. In the 20 page full size magazine format, printed on quality paper, is a lot of pleasure for those who do enjoy this aspect of boats. Probably the only complaint that will arise is, "great, but we want more, and more often too!"

Well, Mike's doing this on his own, "Boat Design Quarterly" has no connection with "Wooden Boat". So it's an "up by the bootstraps" effort. If enough people find this sort of publication rewarding and subscribe to get Mike underway, he could very well get to the position where more, more often, would be realizable. Mike offers a modest guarantee to you if you subscribe now, he'll refund you your money

if you do not find the first issue to be what you had hoped, and you keep that copy.

Bob Hicks

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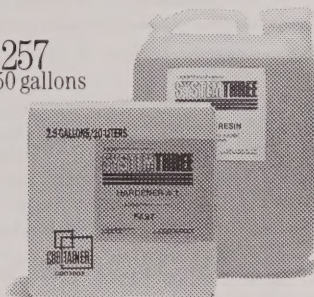
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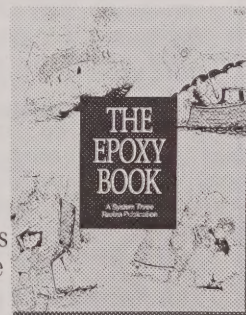
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## FILLING IN FOR "SBJ"

The "Commentary" in the November 15th issue about "Small Boat Journal" was right on target. "SBJ" was never as good as it could have been, but it did cover an area of boating I was interested in. Now that it's gone that question about your filling the void has been raised.

Your explanation of your realities of scale and finance clearly indicated that maybe more money would enable you to do more of what "SBJ" once did, not the glossy stuff, but the nuts and bolts of small boat owning and maintaining. Perhaps you could ask for more money for subscriptions. I know this is never popular but it might help (I've put my money where my mouth is on this, enclosed is an extra \$10, you deserve it). Perhaps you can get free help, journalism students or recent graduates who would do articles for you for developing their portfolios.

Maybe what you are is a non-profit effort and you could look into making that a reality, one dedicated to the preservation of small boats, and this might open the way for financial support from other than just subscriptions and advertising.

One thing I'd like to see is Phil Bolger in each issue with a full-scale column, with payment developed from some sort of dedicated part of an increased income level. His designs and views are always refreshing, even if I do not always agree with them.

Whatever may happen, I want to thank you for your efforts. Of the 250 million Americans out there, very few make an effort to inform and entertain as a labor of love. Keep it up, it sends a message to your readers that maybe more of us should put in some time organizing small boat opportunities in our own neighborhoods.

Jack Mizrahi, Absecon, NJ.

ED NOTE: I bring you the various reader comments about this subject to illustrate what you are thinking, not because I am looking for guidance in anticipation of any major effort to become a latter day "SBJ". "Boats" will continue to be what it is, and changes will come as they seem to fit what I like to do and what you like to receive. The labor of love is a reality, I love my work, and it does have to support me in order to make it possible. I value all suggestions, whether or not I adopt any of them does not reflect on their merits, but on my own preferences as the "laborer" involved.



## Your Commentary

### BOATS AND SCALE MODEL RAILROADS

I have enjoyed your magazine, although I must say that the canoes and kayaks don't "grab" me, despite having canoed in my youth. I am now 78 and own a beautiful 11'6" Whitehall built by Bob Booth of Middleburg, VA. My friends call it a coffee table as Bob did a beautiful job on it. High density mahogany ply, no frames, laminated oak and black walnut stem, oak gunwales, spruce inwales, native Virginia cherry transom, tiller, rudder and thwart. It's painted white with the top strake bright mahogany. A sprit rig with tanbark sail and spruce oars with leathers and rings propel it. The oak centerboard has 6 pounds of lead, and was taken off the Mystic Whitehall lines. On a pleasant visit with Russ O'Connell in Lancaster, PA, (O'Connell's Boat Shop) I found he had seen my Whitehall before I had, being a friend of Bob Booth's.

She rows and sails beautifully in the rough chop on Lake Wallenpaupack in Pennsylvania, which is populated with enough motorboats to give a sailor indigestion.

My son-in-law has the mahogany GP14 I built about 25 years ago, and though he also owns a Cape Dory Typhoon, he refuses to sell my old "Elan".

But, my main hobby is scale model railroading, at which I not only build models but do scale model drawings of locos, cars etc. for the narrow gauge part of the hobby. With so much to do in this field now, and with too much hobby literature to keep up with, I'm regretfully dropping my subscription to "Boats", which I have enjoyed a great deal.

Ted Collins, Kutztown, PA.

### MESSING ABOUT FOR FORTY YEARS

Through happenstance recently a copy of "Messing About in Boats" ended up on my lap as something to serve as a lap table on which to write a few notes about the gathering in progress. I had never heard of the magazine despite having been messing about in boats for forty years, and surreptitiously looked into it to find a subscription order blank. Failing this, I lifted the entire issue to take home for closer scrutiny.

What a truly wonderful little magazine. My messing about has been in both tiny and humongous boats, and I now look forward joyously, at a time when I have cancelled other boating publications through boredom with their banality, to receiving yours.

William Shea, Portland, ME.

### MORE PREFERENCES

Articles that cover someone's personal adventures, whether fictional or factual, are my favorites. I especially enjoy those adventures that include actual landmarks so I can follow the journey on my charts. I feel that I am beginning to "know" waters I've never traveled through these reports.

Chronicles of your wanderings to boat shows and other gatherings are also fun to read. Your geographical limitations are understandable, so if you want more from the Chesapeake area, let me know.

You need to be true to yourself first, however. Create the kind of magazine that reflects your vision and allows you to sleep well. There are many of us who will gladly subscribe.

John Chewning, Richmond, VA.

### SOMETHING ABOUT GOOD TOOLS

I've appreciated in the past the construction articles, particularly the series on on Payson's "Bobcat". I am also intrigued by Silva's "kit" for the Simmons Sea Skiff that was recently described.

On the subject of picking up some of the good stuff that used to appear in "SBJ", they used to have great little evaluation or use notes about good tools. I used to read these carefully. Perhaps from time to time you could write something on good tools, similar to the recent item about the piloting aid.

Michael Levy, Wayland, MA.

ED. NOTE: As I am a user of hardware store tools I can't comment knowledgeably on good tools, but welcome such comments from anyone who cares to do so, as I did welcome Chuck Sutherland's "Nav-Aid" item.



## TRADING A 27 FOR TWO 13-1/2'S

For as long as I can remember, I have dreamed of sailing off into the sunset in my own live-aboard sailboat. Over the years I have owned several sailboats each progressively larger in size.

There have been many fond memories of daysailing on ponds, lakes and rivers while having fun and gaining sailing experience. As well, there were experiences of week-long summer vacations on a modest 18' catboat. These experiences were bolstered by chartering larger sailboats on the Florida coast and in the Caribbean.

After a great deal of looking and comparing, I decided upon the purchase of a 1979 NorSea 27. I am living proof that the happiest two days of a sailor's life are when he buys a boat and when he sells it. The boat was a real head-turner and was all I could have ever dreamed of owning. Then over two seasons, the financial reality set in. I could afford the \$300 a month boat loan, but the additional expenses were putting me under. \$2,000+ for a slip; \$1,000 to launch and set up; \$1,000 to haul and store; \$300 for insurance; \$50 an hour for yard labor.

The other strange but significant factor was that we lost the ability to "play" while sailing. Although we had a wonderful vacation sailing to Block Island, Martha's Vineyard and along coastal Massachusetts, Rhode Island and Connecticut, we were unable to play at sailing on a moment's notice.

Enter the 13-1/2' Melonseed. Again, after much investigation into small trailerable daysailers, I decided upon the Melonseed. It had just the right combination of traditional looks, ease of rigging and care, adventuresome thin-water sailing and trailerability.

This introduced a new dilemma, how could I expect my sailing partner to be satisfied with just a "ride" in my new Melonseed next season? She is a very capable sailor and is not happy unless she has her hands on the tiller and mainsheet herself. The solution to this was a call to order up a second Melonseed. This I came to be able to do when I thought about how owning two of these delightful small craft will be far less expensive than owning the single NorSea, and twice the sailing fun.

Tom Sawyer, Springfield, MA.

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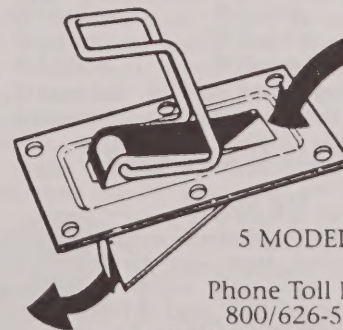
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## *Local Waters...a Different Perspective*

Sometimes it takes an unexpected twist to find out where you really are, a lapse in attention that lets certain biases slip and permit your eyes to take in the scenery in a fresh way.

We all have our familiar waters, those places to boat that are both close by and friendly, suited to the readily launched craft and devoid of serious hazards. It is to these places that we go time and again and they become familiar. We know not only the lake or river or bay itself, but the shore and tree line, even the quality of the bottom 15 or 20 or 30 feet below. We also know what lies beyond the trees. The familiarity of the place gives us a perspective of the landscape that extends beyond the immediate horizon.

There's a mental line of sight that takes in much more than is immediately visible. That distant highway, dusty city or grimy factory has a presence even though it cannot be seen. The day's escape out into the open water or up that winding sheltered river is constrained by the knowledge that there, just behind those trees, is the back end of the railyard, or downstream, just below that bend, the interstate crosses the water 40 feet up on a massive steel bridge that booms and hums under its traffic.

The sound of all this 20th century busyness rarely travels across the water to reach my dreamy state of mind as my boat indifferently sloshes its way through the water, not knowing where it is headed or why. And to some, the knowledge that these watery escapes can be so close by makes them all the more remarkable. But to me, the sense that human industry is there, just over the hill, the underlying hum of people at work, and all the miles of roads and power lines and the factories and shops that these all tie together, all of those things that make our busy society what it is, the simple knowledge of this rests in the back of my mind; it eggs me on, and it is sometimes hard to shake off.

My favorite nearby water is a reservoir that was built about 20 years ago. It's eight miles long. The broad end that fills with water-skiers and power boats in the summer months has a long flat border, the dam that created the lake. A concrete tower rises out of

the water at the center of this manmade ridge. It's a big drain pipe to let water escape from the lake in a way Mother Nature never dreamed of. It treats the entire body of water as nothing more than a big bathtub. About a mile to the northeast the Pennsylvania Turnpike cuts through the rolling hills. Mixed in with the trees on the north side of the lake are dozens of picnic tables. Further up the lake the shoreline is interrupted by a manmade beach that, if nothing else, demonstrates what fine sand the local quarries produce.

But the far end of the lake is another world. The reservoir forks, each branch meanders through increasingly deep, fiord-like cuts in the terrain that were originally carved by the streams that were stopped up to create this impoundment. The steep banks are crowded with hemlock and rhododendron. In places rock walls, to which moss and fern cling, drip with water all year long. The northern arm, becoming increasingly narrow and shallower, winds for about a mile before the lake ends and the stream that once was Wild Creek is found. The southern arm, about 1-1/2 miles from the fork, passes under a bridge, at which point it takes on the appearance of a stream. In a kayak you can travel another 300 to 400 yards, first fighting an easy current and then working upstream through mild rapids, before reaching a low waterfall that prevents further progress.

Needless to say it is the eastern end of the lake I most often explore. Even the power boaters seem taken by the tranquility of the water here, it even has a different color than the water down by the dam, a deep blue-green suggestive of water far to the north of Pennsylvania. Even the fastest boats obligingly cut back their throttles and then some in observance of the no-wake zone, reducing their speed and the noise they make as though entering a chapel. I don't have to be reminded that this is an exceptional place to have so near to home.

But to sail, the western end of the lake usually wins out. Here there is space to run and reach and tack and jibe. And the wind easily finds its way onto this open stretch of water. So it was that one fall day I slid my 16' skiff off its trailer at the boat launch at the

broad western end of the lake. I was with my son, who was five at the time, and the breeze was light. Just what we needed for a relaxing afternoon. The water skiing crowd had packed up for the year. The only other boats on the lake were fishermen who noiselessly patrolled the shoreline under electric power, or anchored in the coves.

The lake was ours. I set the spritsail and jib at the dock. The wind cooperated by pushing us out onto the lake without dragging the centerboard through the wide mud bank that marks one side of the inlet on which the launch ramp was built. The breeze took us out into the middle of the lake and about a quarter-mile up toward the dam, and then died completely. Perfect. We broke out the sandwiches, juice and cookies. As we ate we drifted at an imperceptible rate off the broad expanse of sand, now empty, the creation of which now seemed a pointless exercise by man and machine. The air was clear, the sun warm and becoming warmer. The boat was behaving, its cedar lapstrake hull not letting an inordinate amount of water seep in through its seams. The cotton sail flopped easily in the mixed air. It was, all in all, the kind of day I go boating to enjoy.

Then the echo of trucks downshifting and whining their way up the grade to the Pocono Mountains found its way through the trees. The sound of the distant highway scattered across the lake. The noise reminded me that I knew where I was, too well. Over two ridges and across the broad valley floor to the south waited my job at an office I would have to report to at 6:30 p.m. that very day. And so I was wearing a watch. And when one wears a watch, one cannot help but look at it from time to time. This is not a relaxing habit, and neither was the drone from that four-lane highway most conducive to the state of mind I was looking for. And so these unseen intrusions had the undesirable effect of clouding over the immediate view and the most agreeable sensations of the moment itself with a sort of watercolor wash that formed a screen that kept a part of my mind back ashore. The view took on a blue-grey tint.

Had I been in the same boat on an identical lake on an identical day, but 300 miles to the north, I would have been enjoying the mo-



ment so much more, secure in the knowledge that there would be no intrusions, no watch on my wrist and no duty to see to later in the day. But, I wasn't thinking of all of this at the time. I was just enjoying things with just a tad of annoyance in the back of my mind that I couldn't make this afternoon escape more complete than it was. I was trapped by my bias that, although this afternoon on this lake certainly was nice, it was still, after all, just the local lake. In its familiarity and plain old nearness, it lacked something. It wasn't, after all, Saranac Lake in the Adirondacks, or one of the Rangeley lakes in Maine. It wasn't surrounded by mountains, it wasn't glassy clear right down to a rocky bottom. And I hadn't driven nine or ten hours to get there.

Well, it was a day to teach a grump a lesson. Just as we finished eating the wind came back. I wanted to go west and the breeze, which had been coming from the north, now filled in from the east. We coasted down to the dam with the thought of sailing right around that ghastly concrete tower. It seemed as good a goal as any. But when we approached the monolith, we found three fishermen holding station between the tower and the sloping dam wall. Rather than disrupt their sport, we turned short of the tower. The wind dropped again. I released the sheet and let go the tiller to straighten out a few things in the boat. The breeze was very light and confused. It turned the boat in circles. I, focussing on what I was doing inside the boat, took no notice of this.

When I sat up and looked about, I was momentarily lost. Now, if I have nothing else, I do have a good sense of direction. I drive and hike without maps and get where I am going. When I'm given directions to get somewhere, often as not I'll go a different way and still arrive on time. If I take a wrong turn I rarely double back. I just keep going until I've worked my way back to a familiar road, all the while retaining a mental sense of which way is north. I don't understand why people get confused about such a simple thing as which way they are facing on the planet. So, becoming disoriented was, for me, a very disorienting experience. I entered a twilight zone until I'd regained my bearings.

On this day, when I looked up, the lake I saw before me was not the lake I knew. There was not enough water off to the right, and to the left of a low headland that lay directly ahead of me was a broad expanse of water I hadn't seen before. The wide yellow beach had almost disappeared, there was no sign of the dam and the lake appeared to be nearly twice as wide

as I knew it to be. What's more, the forest on that headland had an otherworldly charm to it. The trees and their limbs, which by this time of year carried little more than a dusting of leaves, had a delicate magical quality I hadn't noticed before in a Pennsylvania forest. And the sky behind the scene was a light delicate azure color that was much too delicate for this time of year. I sat there for an instant, dazed and wondering what had happened.

But the only thing that had happened was that I'd lost my bearings as the boat had turned in the breeze. I looked up, expecting to see the familiar view straight up the lake. What I saw was a view 45 degrees to the left of that. And here, up close to the dam, the perspective was such that a broad cove at the northwest corner of the reservoir appeared to contain far more water than it actually does. And the main body of the lake, being far longer than it is wide, from this viewpoint appeared far smaller than it actually is.

The lake's apparent proportions were, from this sudden viewpoint, greatly skewed, giving it the appearance, in my confusion, of a lake glimpsed for the very first time. The width of the cove combined with the breadth of the lake presented an expanse of water I had not seen here before. And in this momentary mental vertigo, the forest, actually the picnic grove, registered not as that familiar spread of gravel paths and wooden tables, but as no more than what I could actually see from my vantage point for that moment; a woodland taken from an 18th century portrait of the New World, of the forest before the plow and the missionaries, the traders, the trains, the coal mines. And before the sand quarries, the evidence of which I soon spotted and by which I reset my bearings. This insight lasted only a second or two. Once my eyes locked on that familiar landmark, the beach, the vision of the lake as a foreign and more attractive

place, rapidly faded. The vertigo was quelled and I was back on those familiar local waters.

But one thing stuck. As I looked about, the lake had visibly improved. The picnic grove was definitely more attractive than it had been before, and the cove of no consequence off to the left looked much more interesting, much more worth exploring, even though I knew there wasn't much to discover in there. And the lake itself seemed expanded in size. It wasn't just the vantage point. Much of the familiarity that shrinks the places we know well had been washed away, ingrown biases that had nothing to do with the real quality of the place had been shed.

What does it matter, after all, that the water is held back by a manmade dam? What of it if this lake is sandwiched between a couple of Pennsylvania ridges, not high by Adirondack standards? The moment was sublime, the lake was beautiful, and if the highway noise was still finding its way to the lake, I didn't hear it. Through a moment's confusion I had rediscovered this body of water, and for me, nothing could have improved it more.

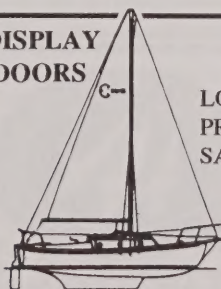
It was time to head back. The wind picked up now from the northwest to carry us on an easy broad reach back to the dock. Never had the wind been so cooperative on this lake. If it had been trying to get a point across, it had succeeded.

David Dawson, Northampton, PA.



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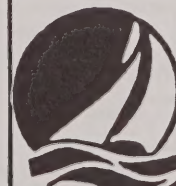
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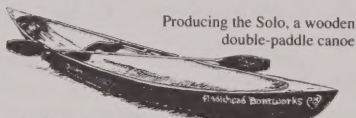
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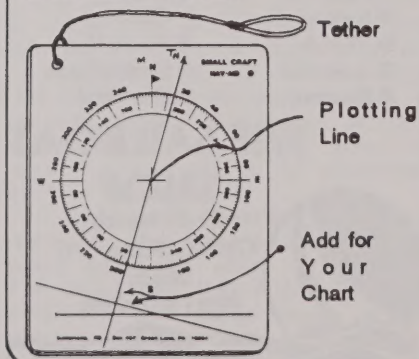
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## December Typhoon

It was December 16th. A depressing day. This was the day that the mast had to come down and the boat had to be emptied of gear so she could be hauled. My dear wife had been torturing me for nearly two months to get the boat in. I tried to reason with her, "Where would we be if Mrs. Noah refused to let her husband sail in inclement weather?". All to no avail.

So today would be the last sail of the season and it was meant to be enjoyed. It was cool and overcast with light variable winds and snow flurries. Upon coming into the boatyard I saw Typhoon sails above the dockline and took a moment to watch them tacking out of the harbor. It was exciting and gave new light to the day. That Typhoon was one of the very few pleasure craft left in the harbor and it was a real beauty too!

So there would be a bit of company today and it seemed strangely attractive. The past month had been pretty solitary on the water, mostly workboats and an occasional big sailboat or recreational fisherman. There's a wonderful and special quality in being on the water this time of year. But right now it would be fun to have company.

I left the harbor under power, ran past the other Typhoon and just far enough out to catch a breeze. It was a winter water day. Low clouds spread from horizon to horizon, greying the late morning light. A few places along the horizon were broken by shafts of pearly grey luminescence where the sun irradiated the thinner clouds. The sea was dark and covered with

small ragged waves and not much swell. Along the shore the rocks were glazed six to eight feet up with salt water ice. The tide was very low and many familiar ledges stood above the water. Flurries were carried by gentle meandering winds, while stronger breezes painted meandering swaths on the surface of the sea.

The main and genoa carried us along gracefully in the light air and we heeled just a bit in the puffs. The other Typhoon passed us and set a course between Samli Rock and the Whaleback, keeping to the seaward side of Great Misery Island. They had just a main and jib up. Looked like they'd taken time to put battens in the main and probably had a clean bottom.

We followed, sometime gaining, sometimes losing on them. Just past Little Misery Island, the flurries changed to snow and great dark heavy tails hung from many clouds. I knew there was real snow there and that it would reach us soon enough. The wind was picking up and it was wonderful to watch the other boat heel and surge forward, pushing lovely white foam from her bow.

It was good sailing now but real weather was coming and there was work to be done. Inside Baker's Island I came about and set a course for the harbor. The breeze was freshening and the snow was now falling heavily. As we were passing by the channel between the Miserys, the wind came on pretty strong and sail had to be eased to stay comfortable. It's often like that passing that narrow slot, so I pegged it for the local wind. But the local wind persisted too long,

and in fact, increased to a hell of a breeze, and now good heavy snow was falling. This was getting to be too much so I dropped the main and slugged along slowly under the genoa.

Visibility was dropping very quickly, it was now low tide, and we needed to get to windward of White Ledge and Halftide Rocks and inside of House and Ram Islands. The White Ledge was fairly close but quickly becoming obscured in the now very heavy snowfall. The genny alone wouldn't get us high enough to clear the ledge so I set a heavily reefed main. Visibility now dropped to near zero. We were in a complete whiteout. It was a great relief to see the first shoal foaming just off to leeward. From there on in it was no problem. The snow began to lighten and it was an easy, if cold, walk home.

So that was the last sail of the season and I'm already unhappy. Typhoons are wonderful all-weather boats and there is no good reason not to sail mine year round. Why just last week the Coast Guard had icebreakers open up the harbor!

Paul Schwartz, Beverly, MA.

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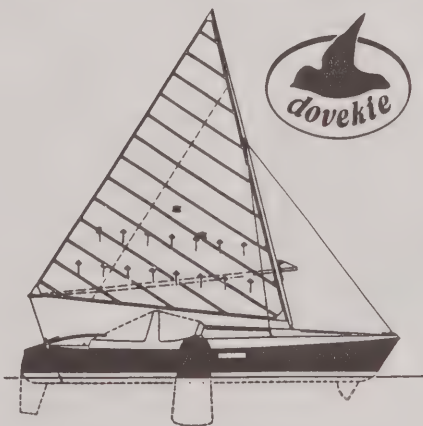
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# A Sea Kayak Excursion from Barrow, Alaska

(PART 3)

I chose a narrow shallow ravine in which to disembark, pulled my kayak up into it after unloading my gear, and inspected the area hoping to find water, but there was none, nor any of the plants I had hoped to be able to investigate. The ground was good for tent pegs and the tent went up quickly. After I crawled in I felt much warmer inside its double walls, again reminding me how important shelter was in the arctic, even in summer.

My sleeping bag was a "gore-tex" non-rigid bivouac bag that expels moisture and repels outside water. Inside this as a liner was a "thermolite" filled sleeping bag for bicyclists. The next layer was part of what I wore, the idea being that my attire would serve not only as walk-around protection but also as additional sleeping gear.

When paddling I wore a dry suit, beneath which were two layers of "thermax" underwear and a rag wool sweater and layers of "thermax" socks. On land when I took off the dry suit, I put on a quilted layer made up of "thinsulate" underwear to which I had added a polyester shell, storm flaps, and a two-way zipper. On my head I wore a "gore-tex" trooper hat lined with down and sheepskin, over which was a "polarfleece" colored hood. I never took that trooper hat off during the trip. It has served me well for 25 years, but if I had to replace it I would choose one with insulation that functioned even when wet.

Geared up like this, I was now ready to explore ashore some, to look for arctic plants and any animals I might encounter. The dominant plants seemed to be grasses, unlike what I had seen on my other arctic trips. I was also looking for water as I wished to augment what I carried as much as possible. I found some shallow ponds surrounded by matted mosses anchored in peat, where it seem safe to walk and fill up not only

my buckets but my boots as well. I had given up concern for niceties like dry feet as the air temperature was not low enough to threaten frostbite.

With two buckets of black, murky water, I returned to my camp. I was prepared to filter out the swimmers, which appeared to be mostly aquatic plants actually, with my all-purpose camp towel. That became very black from the mud held in suspension in the water, but using this water to cook and to make my espresso, I never really did learn what it tasted like, was it vile or perhaps more vile?

Bird life was present around the camp, northern phalaropes dabbling in the water for aquatic delectables. I carefully reached for my videocamera, whose two sets of batteries I keep charged up with my solar panel. I positioned myself comfortably for their return and strove to be motionless so as not to scare them off. No problem, they just about walked over my feet and actually got too close at times for focussing unless I wanted details of eyeballs or feather tips.

Other birds that came around included a Baird's sandpiper and some dunlins and a pair of King eider ducks which skittishly left as soon as they realized I was there. After the birds left I returned to looking at the plant life. The most singular characteristic is the tiny size of the plants, leaves a quarter-inch long, whole plants one-inch high, flower stalks three-inches high. I went on to find a wide variety of arctic plants, often with brightly colored blossoms. At times I had to practically stand on my head to get a close look, a lilliputian world of botany hard to imagine surviving desiccating winds, long periods of darkness and intense cold.

As I began to prepare my dinner, a pomarine jaeger flew by, and with my videocamera already in hand I was able to capture its image as it did its low level gliding and soaring, scanning the tundra

for prey. You have to be fast to catch this bird in action but it's worth it. I cooked my supper on my "Svea 123" inside the tent out of the piercing wind. It turned out to be a sort of dehydrated soup with freeze dried meat and noodles. I hadn't labelled my food packets too carefully so often wasn't sure what I was preparing for a meal. When I retired for sleep I wondered about the morrow's weather as some snow flurries were around when I retired into my tent.

Morning was the ninth of August, there had been some light snow during the night, but during the day the changing angle of the sun would improve the weather usually and by late afternoon would create visual phenomena, commonly seen mirages known as "impac" in the local Inupiak speech. Things too distant to be seen show on the horizon from a combination of solar angle and layers of air of differing temperatures. These mirages build up and shimmer and then fade all within thirty minutes or so.

I had to be cautious not to be taken in by these and underestimate a distance. So when I was in the water I tended to hug the shores and cautiously double-check distances against my chart positions so I could be sure of where I was and how far the next crossing of a bay would be. I had heard stories of ditches looking like canyons and I had seen rocks in the distance I thought were boulders, only to find them much closer than they appeared and only small rocks after all. Above all, I wanted to avoid attempting a crossing only to wonder why it was taking so long because I had been deceived by my eyes.

So there I was squinting at my 1:250,000 topographic map at the tiny lines representing peninsulas and the dots that were islands as I paddled my way along eastward with some helpful wind at my back. The waves were slight. Each estuary I passed, or sometimes entered, had an unexpected factor for me,



the six inch tide filled them at high tide, but left them just mud flats as it went out. They were endless shallows often just skimmed with water, with mud of the sort you don't get out and walk on.

I tiptoed, so to speak, past Ikpik Slough looking for a peninsula suggested by the lines on the map, and thinking how so barren a land had so barren a chart potential, the only differences in elevation between a sandbar and a peninsula being a few inches. Where I live in Connecticut, the rocky shores and six foot tides offer clearly defined coastline characteristics, even well up into salt marshes and estuaries. This coast of ambiguous lack of detail was a unique and sometime amusing experience for me.

I paddled on for Tekegakrok Point and stopped near East Twin Lake. This was reportedly a salt water lake because of its outlet into the Mayeak River estuary, but since there was a West Twin Lake nearby, I thought there might be some fresh water there. As I started to set up camp, I thanked again those such as Chuck Sutherland and John Cons who had introduced me to bringing along a light stainless steel thermos for carrying hot soups for cold hungry moments. I had carried my lunch, previously prepared at breakfast, in this fashion stowed inside the Klepper side bags for easy access had I felt the need for a pick-me-up.

When I had come ashore a small hawk, probably an immature northern goshawk, had taken to the air, and soon after I was again visited by jaegers. My exploration for water was more demanding than the day's paddling had been because the water was some distance from my campsite. I became quite concerned about not being able to relocate my tent as I watched it shrink into the distance until I could no longer see it at all and headed for the edge of a pond I could see ahead of me across the dead flat tundra. Fearing disorientation, I retraced my steps in what I thought was exactly the direction I had come from, and as I apprehensively scanned the monotonous horizon, found it took more walking and vigorous scanning before I finally saw my little tent. To add further to my ill ease, it was not where I had expected to see it. So I now marked my trail as I went and soon returned with my water. I would not want to become separated from my tent and kayak alone out on these barrens.

Before I retired I examined the sky for weather indicators and clouds of note. To my surprise I saw something I had not before seen. Some alto-cumulus clouds were showing a mid-air hail event called a virga. It looked like splayed rays of silver and gray

which extended into a weakly defined layer of nimbostratus clouds. The winds were disconcertingly calm for the first time, heralding the final departure of that low pressure system. At midnight a feast of brilliant color overspread the sky, scarlet and gold to the west as the sun skimmed the horizon, deep blue to the east. Sunset would not return until later in August.

Later I was awakened by the barking of an arctic fox who had come to inspect me from a safe distance and was letting all within earshot know he had found something to bark about. He sounded like a mix of a quacking duck and a small dog barking. I arose hoping to film this visitor, discovered to my dismay that the batteries were recharging on the stern of the kayak in the ravine, but went to

get them anyway, hoping the fox's curiosity would keep him around. He didn't leave and I was able to record the sight and sound of my visitor before he bounded off across the tundra.

When I awoke at morning the tundra was a wonderland of crystalline hoar frost deposited upon the plants and grasses all on one side from the movements of the air and humidity during the night. As the frost melted the wind arose from the fair weather direction. I packed the kayak and was off with the ten to fifteen knot wind now in my face. I took advantage of the shelter of the lee shore of Tekegakrok Point by paddling right under its six-foot high banks, but there was an inescapable moment coming up when I would round the point.

(To Be Continued)

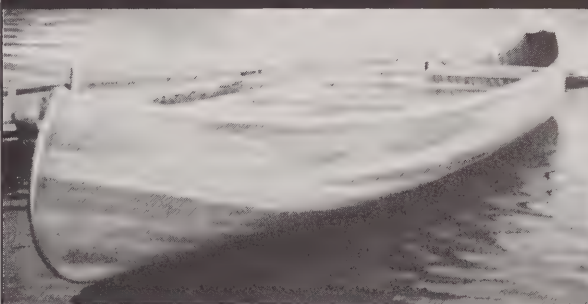
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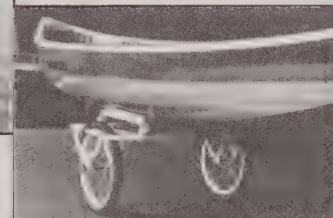
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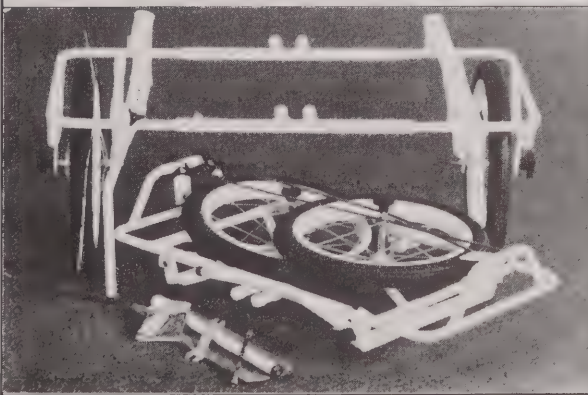


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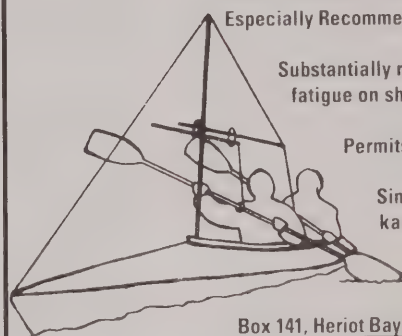
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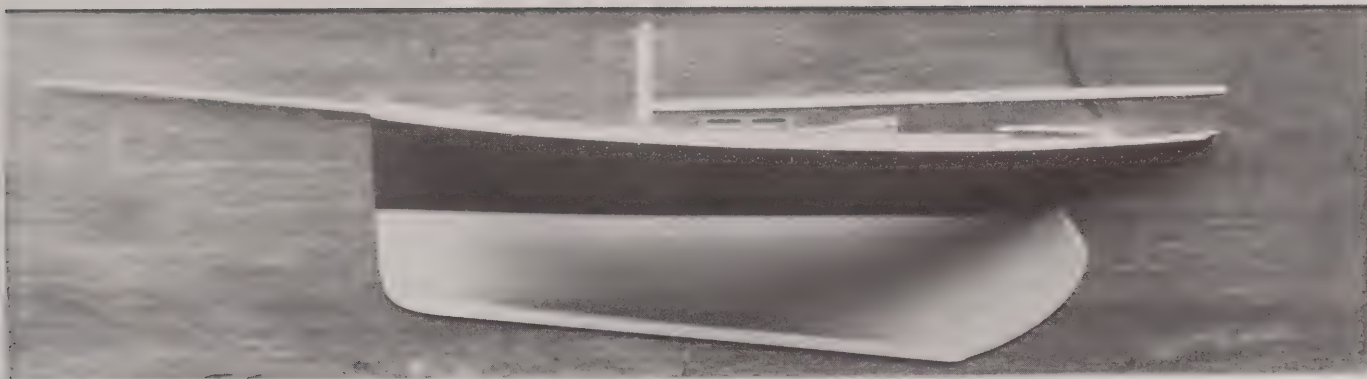
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## Peter Builds the Model "Foam"

Dear Dynamite,

You'll be happy to know that I finished the model to Phil Bolger's plans of Claude Worth's English cutter "Foam". Lacking space in the house for a full model, I decided to make a decorative half-model so it could be displayed on a wall.

I followed the plans for the hull itself, but modified the upper works a bit to satisfy my own tastes...but don't worry, I referred to the plans of other cutters of that period, so the result is authentic for the type.

I glued up the lifts with Titebond carpenter's glue, which worked fine. The lifts are #2 grade white pine and were laid out to avoid knots. The stem, keel and rudder could have been white pine too, but I had some basswood of the appropriate thickness, so I used that instead.

I cut the deckline a sixteenth of an inch lower than shown on the plans and then glued down (with contact cement) a piece of one-sixteenth inch western red cedar for the deck. The red cedar was scrap from a cold molding project in a nearby boatshop. It is rift sawn and has perfectly straight grain with contrasting light and dark striping. The effect is of a laid deck.

The bulwarks and rails are white pine which was pinned temporarily in place and then fastened permanently with the thinnest super glue applied with the modified eye of a needle (I picked up that trick from Jay Hanna. You cut off the end of the eye, dip the modified eye into the glue, and run it along the seam; the glue is wicked into the joint exactly where you want it. If you're careful, there's no oozing excess).

The spars are clear white pine, rounded and tapered as indicated on the plans. As the mast and boom are right on the centerline...and this is a half-model...I planed them in half and glued them directly to the backboard. The mast is actually a stub, cut off at an angle to indicate there's more

that's not showing. The bowsprit, set off the centerline, can be housed just as on the original boat.

The house was made separately, then glued into place. It is made of cherry wood sliced into veneers and glued to a white pine block that was carved to the proper shape. I got the cherry wood from a small block in Jay Hanna's scrap pile. I didn't want to mess around with glass for the skylight, so I painted the areas where the glass would be with flat black paint.

The tiller and rudder post are light colored apple wood to contrast with the darker cherry wood and the deep brown of the backboard. I used dark apple for the coaming; it was cut to a cardboard pattern, soaked in hot water and then bent over a form to give it the proper shape. I made it curved rather than squared off as in the plans. The coaming kept its shape perfectly after it dried; all that was necessary was to put it into position and do the super glue trick. I harvested the apple wood myself...cut a dead limb off a tree in a nearby orchard.

You know me: I hate to fiddle with tiny things so I skipped the details on this model. No blocks, rigging, hardware or fittings of any kind. I rationalized this decision by saying that the result is the epitome of simple elegance.

I wanted this model to have the feel of something right out of the Victorian era, so I finished it with subdued colors and a satin sheen. The topsides look satin black, but the paint is actually flat black cut to the deepest brown with a little red pigment. Varnish was added to reduce the flatness of the paint. The effect is of black paint gone slightly to seed with age. The bottom paint is a similar concoction; eggshell gloss green darkened with flat black and juiced up slightly with varnish. Then after the paint was thoroughly dry, I rubbed the surface with a soft cloth dipped in pure tung oil and powdered with rottenstone. There's

a shine to the finish, but not much; it is a deep shine, not a surface one, if you know what I mean.

The part of the model that is finished bright...in other words, the territory from the deckline up...was given a coat of thinned varnish to seal it, then sanded with 220 grit. After this, it was given several rubdowns with tung oil with a little varnish added. The result is a deep sheen with no buildup.

You'll recognize the backboard. It's the center extension piece from an ancient falling apart dining room table, the one you were about to cut up for the shop stove a while back. I gave it the tung oil, rottenstone treatment and framed it with pine. The frame was painted with a maroon made deeper with black pigment.

What should you watch out for when building this model? Pay special attention to the sheer line and the stern section. The sheer is long and not particularly deep, but it has a fine sweep that can be ruined by hard spots. I fooled around with it for a long, long time.

Getting the stern right was also very difficult. The stern seems to be the toughest section to carve in most solid models, and this one took the cake. I made it as accurate as I could and then concentrated on making it fair. Right, wrong, or somewhere in between, I think the result is still rather handsome.

From time to time while I was waiting for the paint to dry, I read up on yachts of this type. You must admit the shape is rather weird in comparison to today's yachts. Yet in the latter half of the nineteenth century it was the dominant type in Great Britain and even had its advocates in America. I learned that this is a classical Victorian cutter in its purest form. It has both the cutter rig and the cutter hull, all tied together in a neat package.

The nineteenth century cutter



rig looks something like the sloop rig from that era, but with certain differences. Here's what yachting historian W.P. Stephens had to say about those:

"The cutter rig as distinguished from the sloop had a much shorter mast stepped more nearly amidship; to this was added a long topmast so fitted as to be readily lowered or "housed" while underway; the ordinary topmast of the sloop could not be lowered through the caps. Similarly, the bowsprit was fitted to house, the fixed bobstay and bowsprit shrouds of the sloop being replaced by tackles by means of which it might be drawn in and fully secured." In addition, the cutter's topsails were much larger than on a sloop, and it carried a jib set flying; that is, it was not set on a stay.

That's the rig. Then there's the hull type, which confuses a lot of people because the word "cutter" is used to refer to more than one type of craft. In the U.S. Coast Guard, for example, all vessels that are not boats...in other words, all ships...are called cutters. Today's Coast Guard motor ships are called cutters, and yesterday's sailing ships, even those that were rigged as barks or

schooners, also carried the name (in Coast Guard parlance, the training bark "Eagle" is known as the U.S. Coast Guard Cutter "Eagle"). To further confuse things, a certain class of ship's boat, carried on davits along the rail or on skids on the boat deck, has always been called a cutter.

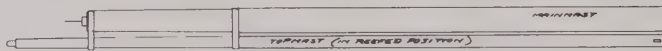
Our craft, the "Foam", would be more easily identified if it were called a cutter-yacht to avoid confusion with other types. It is extremely narrow and deep, with substantially more hull below the waterline than above. It is an outgrowth of working sailing craft of the British Isles that were popular as despatch vessels for the fighting fleet, pilot boats, revenue cutters, small privateers, and smuggling craft...any purpose that required speed, quickness, handiness and dash.

A craft with the latter qualities makes a good yacht, and yachtsmen of the nineteenth century readily adopted the cutter model. Over the years they modified the type...yachtified it, in essence...and made it more extreme. The rating rules of the time had much to do with this extremeness; in the mid-nineteenth century, for example, shifting ballast was ban-

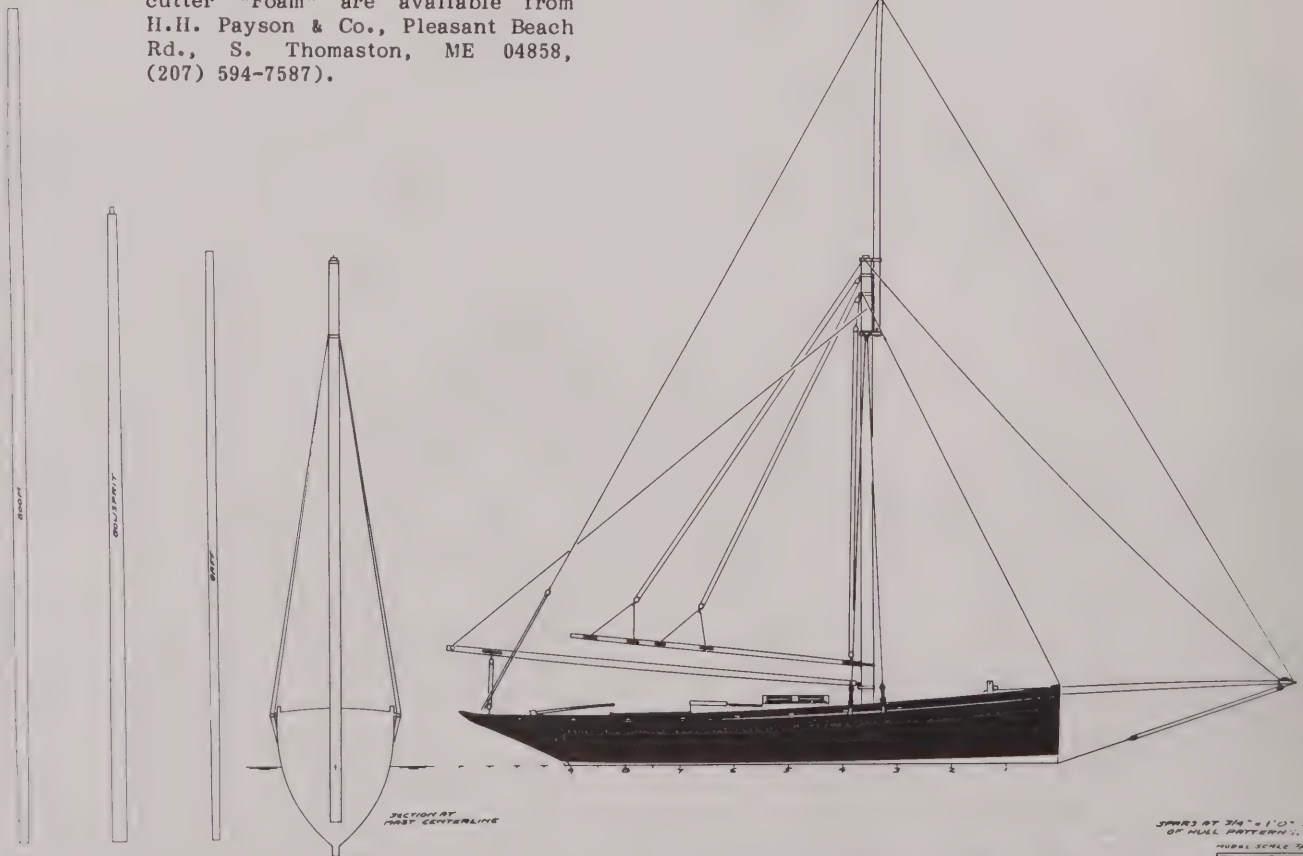
ned, causing fixed ballast, deep down, to become the rage. By the late nineteenth century, as much as 60 to 70 percent of a cutter's displacement was carried in ballast, which was necessary because the hulls had become so narrow and the sail area had become so large. To keep the boats upright, the greatest percentage of the ballast was in the keel.

The British cutters were defined in "beams", as in beam-to-length ratio. A "six-beam cutter", which was extreme but not uncommon, had a waterline length that was six times the beam. There were even seven-beam cutters. By contrast, the typical American centerboard sloop of the same period was only three or four beams.

As you can imagine, a boat shaped like a sharpened plank on edge, with a huge press of sail and heavy ballast concentrated deep down, was fast and virtually uncapsizable, but extremely wet underway. What's more, in anything greater than a breeze, it sailed on its ear. A cruise or a race in a cutter was a spectacular balancing act and required the agility of a monkey combined with the seamanship of a Banks fisherman in a gale.



(Plans for the model of the cutter "Foam" are available from H.H. Payson & Co., Pleasant Beach Rd., S. Thomaston, ME 04858, (207) 594-7587).



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Extreme cutters may have been popular in Britain, but they were scorned in America. Wags called them "lead mines" (for all that ballast), "planks-on-edge", "submarines", or "death traps" (once overcome in heavy weather, they could sink like stones because of their heavy ballast). Yet there were in America, where in the nineteenth century the wide, shallow centerboarder was king, some Anglophiles who favored the cutter and promoted the type as superior. They were known as "cutter cranks" because of their argumentativeness.

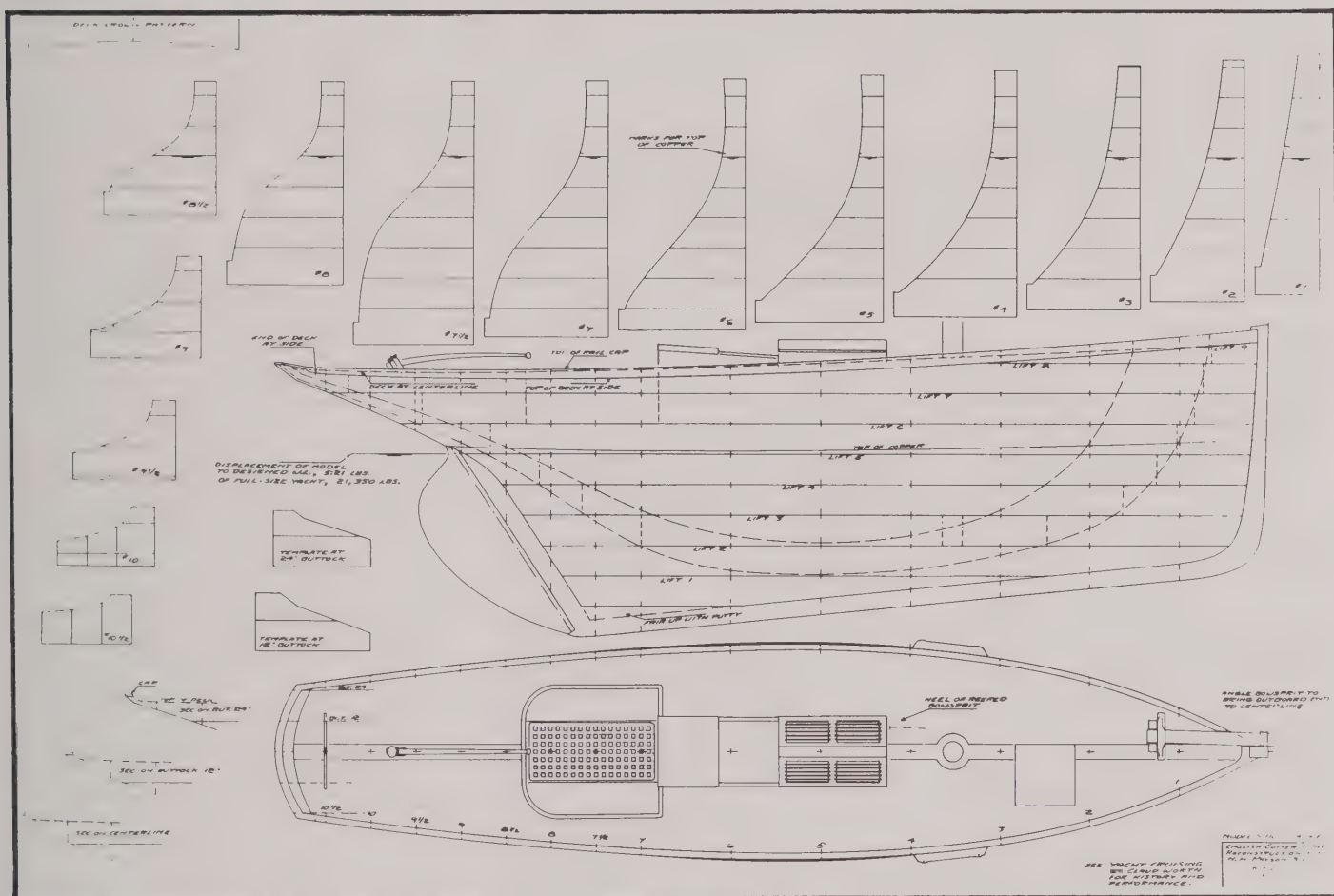
Because many of them contributed to the yachting press of the time and therefore commanded platforms, they fostered a great debate on the supposed superiority of the shallow centerboarders over the deep cutters. This debate didn't end with the victory of one type over another. Rather, it ended with compromise. American sloops took on some of the characteristics of the cutters and the British cutters borrowed from the sloops. Thus was born the modern yacht which has elements of both.

To me, the greatest advantage of the old-style cutter was its tremendous

headroom because of its depth. You could stand up straight in all but the smallest of them. But which would you rather?...stand straight at the mooring and be soaking wet underway, or stoop and be dry?

The advantage of making models instead of building full-size craft is that you don't have to answer questions like that. My model, which hangs in the living room, is neither wet nor dry; her skipper neither stands straight nor stoops. She just looks great. Thanks for the plans, Dynamite.

Your pal, Peter Spectre.



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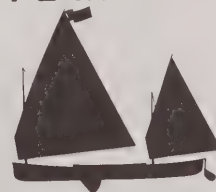
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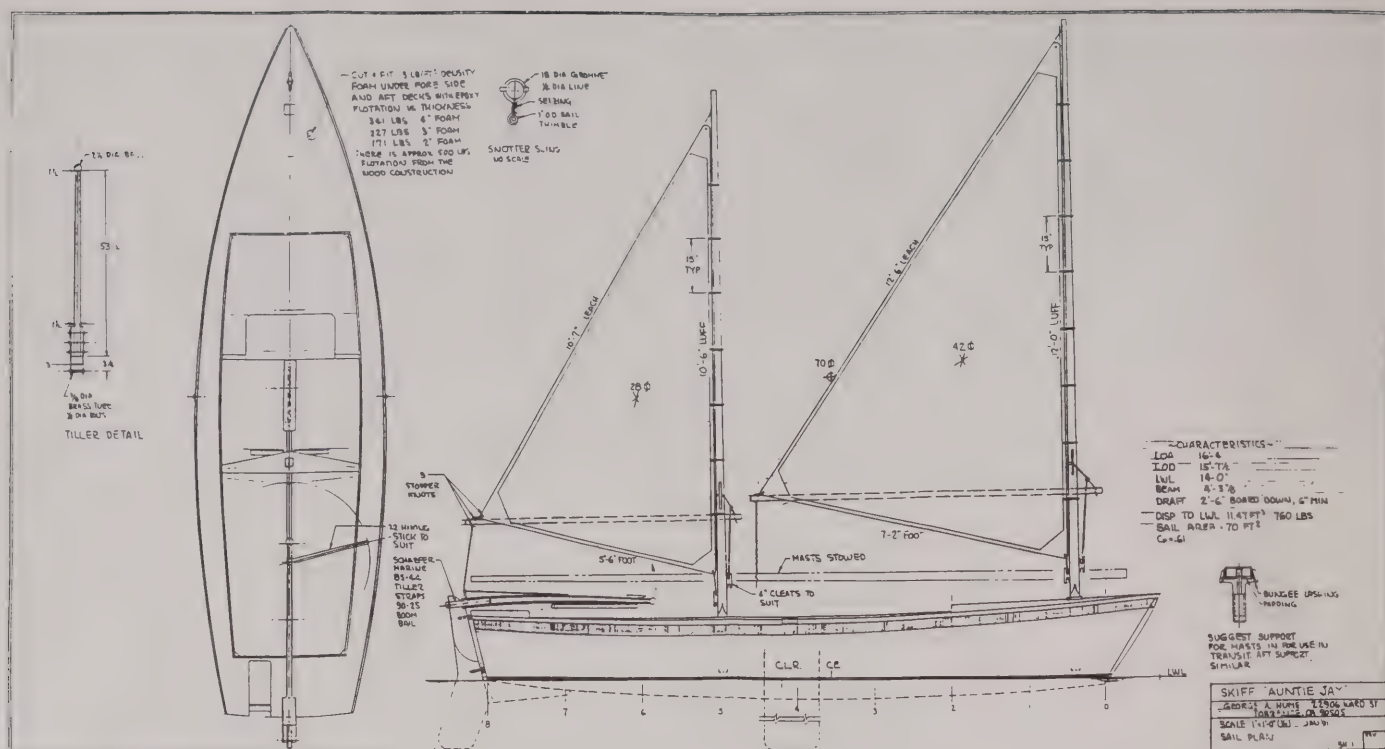
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## The Perfect Skiff "Auntie Jay"

My entry in "Wooden Boat" magazine's contest for reader-designed perfect skiffs failed to place in their results, so I thought perhaps your readers might enjoy seeing what I came up with.

The cat-ketch rigged version pictured is the one I submitted to "Wooden Boat", the sprit-rigged version I drew up after reading R.D. Culler's "Skiffs & Schooners". I admit to using his rig freely, I like that rig best.

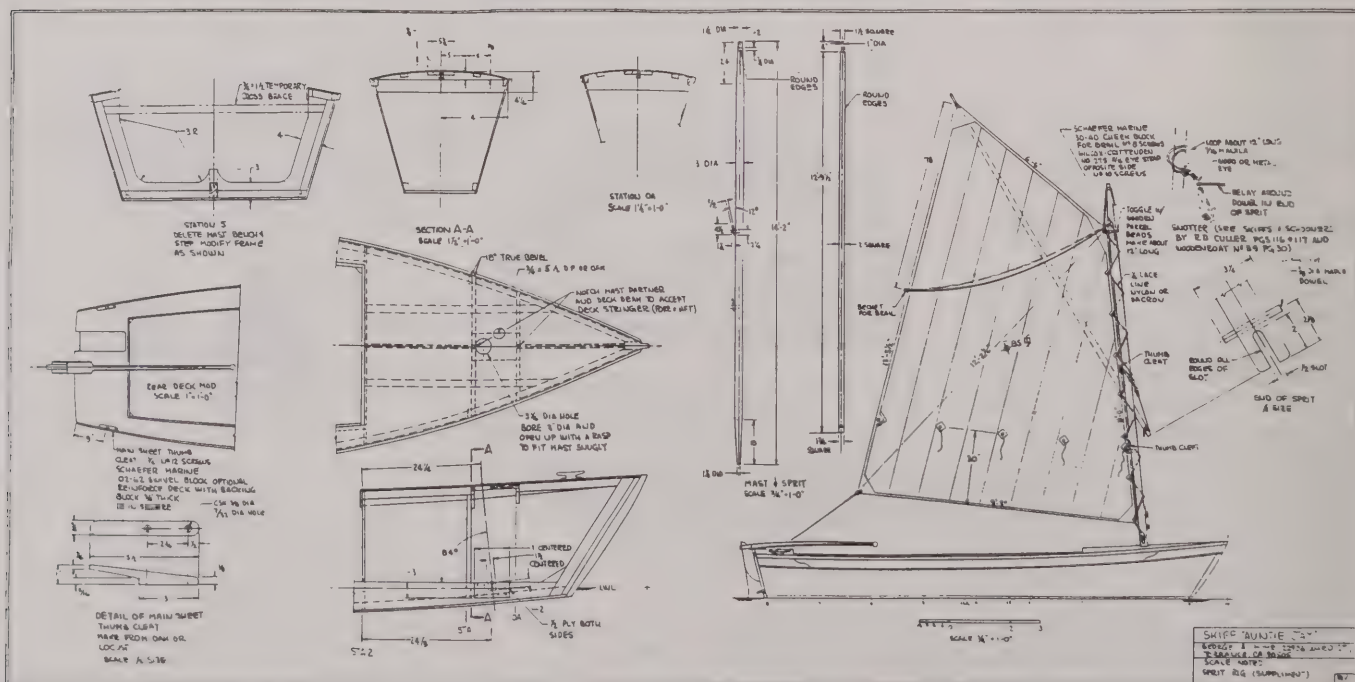
The hull is plywood planked

over six frames. There is a central internal keel cut from a 2"x10". The frames are notched into this keel egg-crate style. The 1/2" ply bottom is cut from a flat pattern layout, beveled at an angle of 17 degrees. Two chine stringers beveled to the same angle are attached to the edges and the whole thing is fastened to the keel. The daggerboard trunk is integrated into the keel and bottom assembly. The sides are cut from a flat pattern layout detailed on the drawings.

The rest is just straight forward boat building. Not quite "tack and tape" but easy enough, nevertheless. I made a half-size layout of the boat so I could dimension everything with confidence.

The plans consist of five 18"x36" sheets. All piece parts are fully dimensioned. I offer these at \$50, plus \$2.50 p&h. Anyone desiring to correspond about this boat please include an SASE for a reply.

George Hume, 22906 Ward St., Torrance, CA 90505.





# Instant?

Years ago I was taught that a ship's rigging costs more than the hull, and this point has been driven home on my most recent building project. I had been playing with cardboard models trying to get a small rowing boat that I could build from two sheets of plywood. On about my fourth attempt I came up with a boat that looked good enough to go ahead with.

My plan was to build a bottom dollar boat for a couple of reasons. One, I wanted to see just how cheaply a useable boat could be built; second, as a designer, building a lauan boat is one step beyond the cardboard model. Lauan and polyester resin can produce a very cheap prototype.

On December 10th I drew the lines out full size on two sheets of lauan. During the following week I sawed, drilled, wired and filleted this hull. Just before Christmas I found the time to tape the interior, then pull the wires and tape and sheath the exterior. On the 26th of December the hull was assembled with about 14 hours spent on the project.

Now the rigging. I had on hand enough ash to make outwales and a nice piece of spruce that I ripped into inwales, and then the fun began. Trim and sanding. Sanding and sanding. Yes, this is a "quick and dirty boat", but just how "dirty" will still be acceptable? Sand and varnish and sand some more. The hours were piling up.

My original hull proved too flexible so some ribs were installed. This changed forever my great idea for an adjustable seat, so many more hours were spent building a rowing station that was compatible with the now ribbed hull. With the rowing station built, and the outriggers too, all that remained was to paint on a coat of green on the bottom and take her out for a shake-down cruise. I had now passed forty hours and had a feeling that it might be getting a different rowing station after the shake-down cruise.

Forty hours, only fourteen of them on the hull. Where does the "quick" end? One third of the total time actually went into the building of the hull, the rest into the frills like sanding and varnishing. I guess it depends on how picky you are about looks. I'm rather so-so about the looks, I can recognize quality work but usually settle for something less on my own work. It depends on how closely you monitor your time. A hobby builder can usually put in so many hours into a boat that it would bankrupt a pro.

Some of my building I do just for the fun of it, but sometimes I'm working for a customer and then the time must be accounted for. Right now as I'm leaving the money-making hobby and entering the real world, I find myself contemplating a dilemma, asking myself just how much time I should be spending on each operation.

Mississippi Bob Brown, 12936 Galaxie Ave., Apple Valley, MN 55124.

Below from the top: The finished boat; before painting but with sliding rigger fitted; what's left of a 4'x8' sheet of ply.

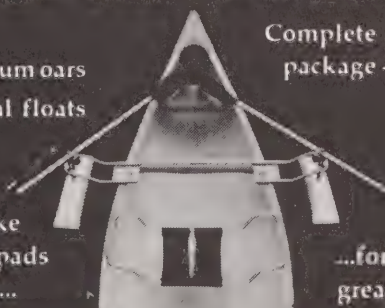


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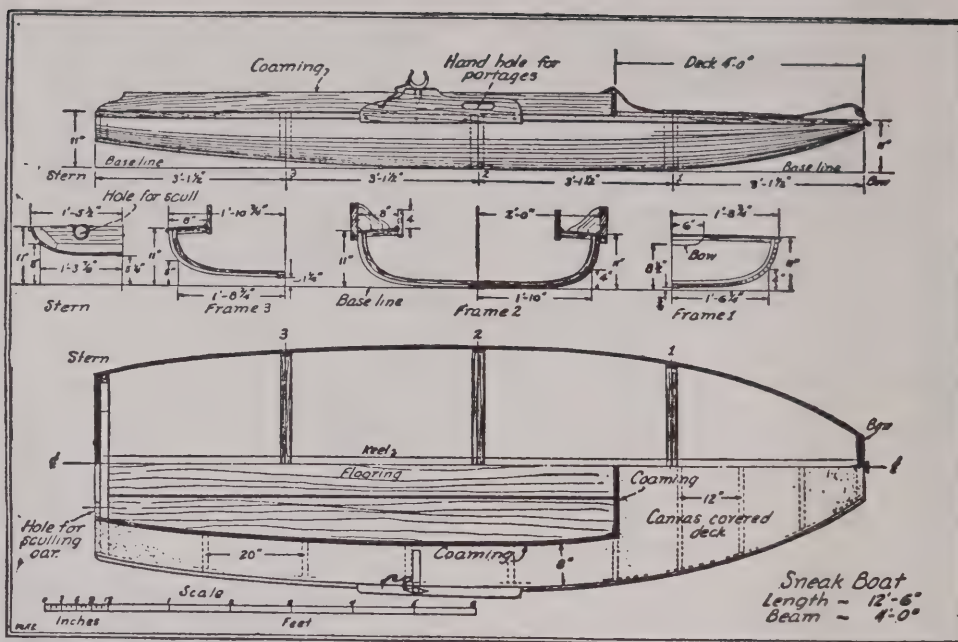


# AMERICAN DUCK, GOOSE, AND BRANT SHOOTING

By DR. WILLIAM BRUETTE  
Editor, Forest and Stream

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IN LINE AND  
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BY  
Clement B. Davis

New York City  
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## HOW TO BUILD A SNEAK BOAT

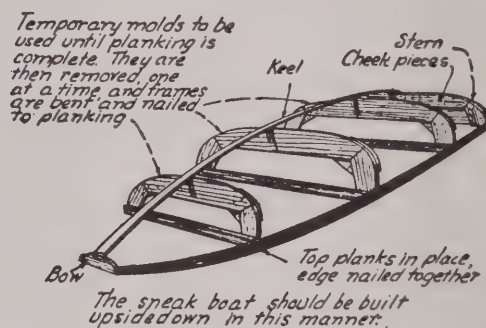
Sportsmen in each section of the country have different means of accomplishing the same ends. The duck shooter of the upper reaches of the Mississippi may use one type of boat while his brother, shooting on Barnegat Bay, may use a craft of entirely different design, but the results are much the same. In the matter of a sneak boat, the best features of several different types have been incorporated in this design and the stern has been broadened out somewhat to permit the use of an outboard motor of low power. In the ordinary, double ender, the propeller would simply dig a hole and the stern of the boat would settle into it. The motor, too, will take away a lot of that long job of rowing and it will make the trip to and from the shooting grounds a lot pleasanter.

The boat in question is some twelve feet six inches in length by four feet wide and is suitable for one or two gunners. The hull is eleven inches deep and a coaming on top of this adds another four inches, giving a boat that will be extremely seaworthy. The shape is round bottomed with a long, sloping bow and stern which will permit her to dip through the water with the least amount of fuss. There is four feet of deck forward and an eight-inch washboard along the sides of the coaming. A sort of outrigger is provided for rowing and there is a hole in the stern which is to be used for sculling when approaching the ducks. Unlike many boats, this one is planked with narrow strips of material, nailed through the edges to each other and to the frames. This makes an extremely strong and tight job.

Steam bending is always considered an extremely hard job by those who have not tried to do it or by those who have gone about the job improperly. Actually, there is nothing to it and the experienced boat builder would much sooner use steam bent frames than build a boat of the V-bottom type. The entire secret is to allow the wood to remain in the steam box until it is thoroughly saturated. It must then be bent with the utmost speed in order that the wood shall retain its heat and moisture.

The simplest form of steam box is to cut out one half of the end of an old galvanized iron hot water boiler, such as is used in the kitchen. This boiler is propped up at a slight angle on some kind of a foundation within which a wood fire is built. A few buckets of water in the boiler will be sufficient, the water settling down in the end farthest away from the cut away end. The wood, to be steamed, is then pushed in through the opening and a piece of canvas or old carpet is thrown over the opening. Keep a good, brisk fire going and replenish the water as it is depleted. The wood should be left in for at least an hour and in the meantime, the molds, around which the wood is to be bent, should be arranged and made ready for instant work. Be sure to use good gloves when you remove the wood from the steam box, for it should be good and hot. If the wood is not hot and steaming, it will be impossible to make it take a good bend. Incidentally, such a steam box as this is fine for steaming up the ends of skis.

As for the boat itself, it is necessary to make a set of four molds



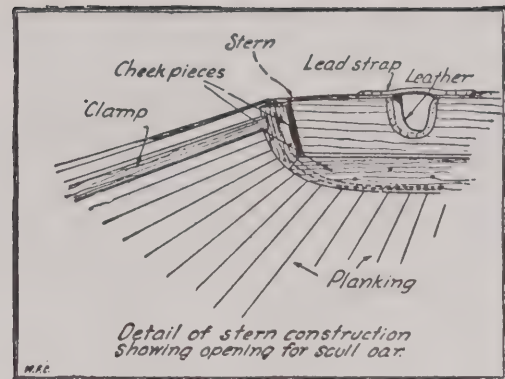
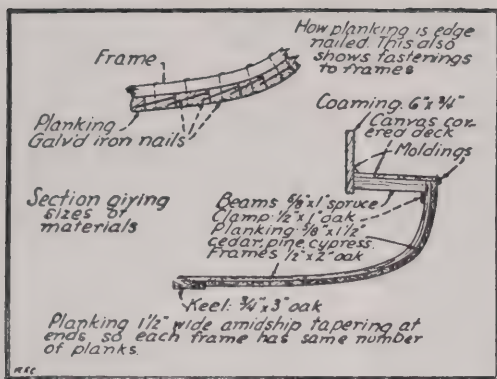
and a bow piece. These molds are set up on the floor at the proper distance, 3'-1 1/2", being securely braced fore and aft and sideways to prevent movement. The molds are made by making full sized patterns in paper to the dimensions as shown in one of the drawings. The molds for frames 1, 2 and 3 are temporary and are made from straight pieces, fastened together as shown in the upside down view of the framework. The stern is a solid piece of wood, but in order that the fastenings from the planking may have a good hold upon it, additional pieces are fitted on the forward side. These are called the cheek-pieces. The bow is also a solid piece of wood, rounded as shown. Both the stern and bow will have a slight bevel on the under side, that is the side nearest the planking, so that the planking will fit up flush.

With all of these pieces set up on a solid, level floor, the keel, a piece of oak or yellow pine 3/4" by 3", is secured in place down the exact center. It may be screw fastened in place using brass or galvanized screws preferably.

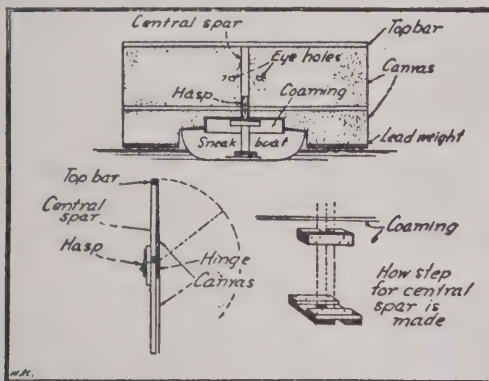
In order that the planking will fit properly, it is necessary to divide each section into an equal number of spaces, each space representing the width of a plank. Thus, if there are nineteen spaces on frame number 2, there should be an equal number for the stern and also the bow. By making these divisions equal on each mold, as well as the bow and stern, the planks will fit well and there will be no feather edges. Of course, the planks for one side should be made in duplicate for the other, and in the drawing, the planking is shown as being 1 1/2" wide amidships. This may be varied slightly to suit local conditions, but if the wood is too wide, it will not lie up flush against the frames or molds.

When the divisions are all marked in, the plank next to the floor should be cut out, the edges planed smooth and then fitted in place. It is screw fastened to the stem and stern, but not to the molds, except by temporary nails which are driven in part way only. A similar plank is then secured in place on the opposite side of the boat. Then follow with the second plank and the third. It is now advisable to start with the planks nearest the keel, the garboards,





one on each side. Follow this with the next planks above the gar-board, in each case securely nailing the new plank, through the edge to the next plank in place. It is a good plan to smear the edges of each plank with marine glue or similar compound in order to prevent leaks. Thus each plank is fitted in place until we come to the last one, which is called the shutter. This is fitted by taking a pattern of the edges of the adjoining planks and cutting out the shutter to an exact fit. This plank, like the others, is temporarily nailed to the molds, and is nailed to the adjoining planks by toeing the nails in on a slant, using brads set into the wood on the outside.



With the planking job complete, the boat may be turned over and the material for the frames, when it is hot enough, may be bent into place at each of the molds, removing one mold at a time. The wood for the frames must be hot and pliable and while one man holds the frame down into the turn of the bilge, the other should secure it in place with a few wood screws from the inside of the boat. Before the next mold is removed, this frame should be screw fastened to every plank. The frames run in a continuous piece from one side to the other. Of course, as each mold is removed, it is necessary to take out the temporary nail fastenings and care should be taken to see that each nail hole is properly filled, either with a soft pine plug or by some waterproof cement.

Two light pieces may be bent an inch down from the inner edge of the planking forming what are called clamps upon which the deck beams will rest. These pieces run from bow to stern. Next get the deck beams for the forward deck in place and then the coamings at the sides and the short beams that support the side deck. The deck may be made from any light material, covered with canvas, which should be laid in marine glue or old, sticky paint. Floor boards may be made for the inside and a screw-eye attached to the bow for a rope painter. A compass saw is used to cut a hole in the stern for the sculling oar and this hole should be well lined with leather with a lead strap over the top. The sculling oar should pass through the leather on it where it passes through this hole.

Clamps are provided on the side pieces, the oarlock coming just above the edge of the coaming. Handholes are provided in the piece supporting the oarlock, these holes coming in exactly the center of the boat in such a way that one man on each side may pick her up when she is brought ashore. A light, protective molding is carried around the entire edge of the deck. The oarlock pieces may be backed up with a small knee in order to make them somewhat stronger and where this knee meets the oarlock piece, the corner should be cut away in order to permit any water that might accumu-

late, to run through and overboard.

The most common way of using a sneak boat is to pile brush-wood on the forward deck so that the men aboard are completely concealed as the boat advances. The man doing the sculling may lie on his back or side, while the other man directs him. In some waters, a piece of wood is clamped across the forward coaming, this piece being considerably wider than the boat and with the upper edge filled with holes. Into these holes, rushes are placed in such a way that a bow-on view would make the boat look like a small island. In any event, progress with the sculling oar must be slow and the boat kept free from making ripples.

A canvas blind may also be used, shown along the lines of the one shown in one of the drawings. This is arranged to fit into a pocket in the coaming and the bottom of the boat and is at least as wide as the boat. The canvas is cut out to conform to the shape of the boat and the lower edge is weighted to hold it down below the level of the water. The central spar is hinged on the forward side with a hasp on the inside. Removal of a piece of wood from the hasp will cause the canvas to fold over forward and the gunner is ready for action. Eyeholes are provided in the canvas and, of course, the entire thing should be painted a protective color. The art of sculling is one that relatively few men can accomplish, that is, in proportion to the number who can row. It is a simple process, though, but it will bring into play certain muscles that may make it hard work for a time. A good sculler can make a small boat travel along as fast as some men can row and apparently with one-half the effort.

The principle of the thing is to take advantage of the backward thrust of the flat blade. If you will take an oar or paddle and put the blade in the water and then, using a boat or float as a lever, push the handle downward quickly, with the blade flat against the float or boat, you will see that, due to the leverage, a little pressure on the handle will cause a considerable commotion in the water. The point is this: after you have made one such stroke, how are you going to get the blade back in position again without taking it out of the water?

The flat of the blade does the work while the edge of the blade has little or no resistance. Therefore we use the edge and by tilting the handle a little one way or the other, we cut the paddle back into place by permitting its edge to slip easily through the water. Then another upward thrust and again the return, this time with the opposite edge cutting the water.

Now, instead of having the paddle straight up and down at the start of the thrust, suppose we let it lie in the water at a flatter angle. By bearing down on the handle, we can still get a considerable amount of thrust and by working the edge of the blade, on the back stroke, first one way and then the other on alternate strokes, we get a sort of rotary motion at the handle. It takes practice to do it, but after a time you will find that one-hand sculling is as simple as rolling off a log—and that's supposed to be very simple indeed. Start with a light, flat bladed oar or a narrow bladed paddle and remember that the larger the surface of the blade, the more slow the strokes will have to be. Don't think that you can start right out sculling like an expert, but try a little at a time until you finally have it down. Sculling takes practice in order to make a good job of it and to accustom the muscles to the unusual exercise.

(Spots of missing type are in original material.)



# What YOU Are Building



## PRETTY AREN'T THEY

Burt Libby's been busy building his classic wood/canvas canoes, and here are three of the latest in varying sizes set out to be admired.

Burt's Canoes, Rt. 1 Box 1090, Litchfield, ME 04350



## THE "SAMUEL CLYDE" IS AFLOAT

My Bolger designed power cruiser "Samuel Clyde" was launched last November as I had announced it would be. I am pleased with Bolger's creation, it does 22 knots at 4,200 rpm and about 12 knots at 2,400 rpm, not bad for 165hp pushing a 32' boat. I still have to complete interior trim and some hatch and door work.

I sure would like to see a simple design for a paddle boat that would accommodate a big 260 lb, old and stiff good ole boy like me. I find most dinghy seats to be too low for me now, I need a box to sit up on or I pay hell getting up. Those skinny, flexible old guys give me a pain!

Joe Spalding, 110 East Lake Rd. Skaneateles, NY 13152.



## A WIDER "ELEGANT PUNT"

This is my Bolger "Elegant Punt" that I built in 1989. I widened the beam by 6" for more capacity and stability, but kept the sheer line as designed. All the details are personal touches; seats, framing, quarter knees, inwales and transom. The lumber is local lumber yard stuff; side plank 1/4" fir AC exterior ply, bottom plank 3/8" yellow pine exterior grade (tough), framing from three clear 2"x4"s. All faying surfaces Weldwood glue, fastenings bronze ring nails. The few voids I found in the ply I plugged with splints and glue. The cost including paint came to less than \$100.

I built the trailer from a kit and found that commercial grade remnant wall-to-wall carpeting was a very cheap and practical trailer bed cover to slide the boat onto. I bought the 2hp Johnson as I row and motor, but do not sail, the boat. The whole rig came to about \$750.

The design seems excellent, strong sheer and rocker. It rows well for such a short boat and motors along nicely at about 4 to 5 knots cruising speed. This is the eighth small boat I've built over the past 58 years (I am now 74), and I hope it's not the last one.

Bob Daniels, 29 Eastwood Rd., Miller Place, NY 11764.

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Breck Marshall designed "Sanderling" while living in New Hampshire in 1962, but soon moved to Dartmouth, where he set up shop in the old Cuttyhunk Boatyard. The company still builds the boats at the same site using the same building techniques developed three decades ago.

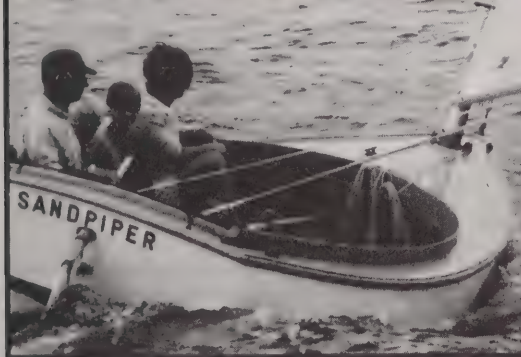
Marshall Marine president John Garfield says they have built over 1,200 catboats and that all are still sailing, with some far away in Alaska, Guatemala and Canada. He points out the durability comes in part from not using cored hulls. When hurricane "Bob" came through the Cape area, several Marshalls were severely damaged but none were holed, in contrast to the more lightly built modern fiberglass designs.

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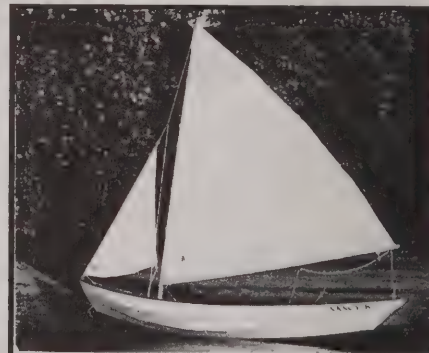
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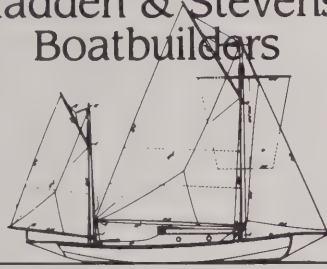
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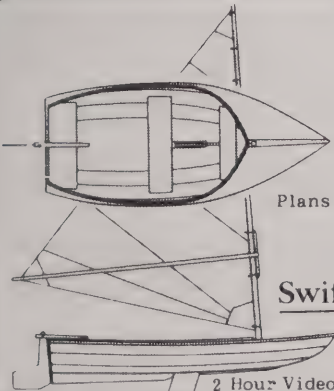
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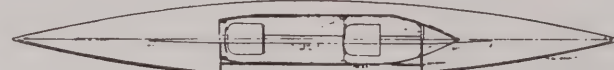


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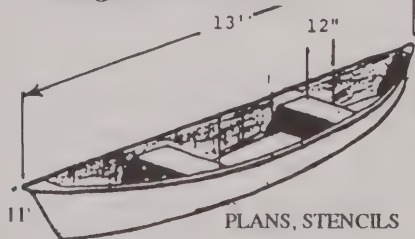
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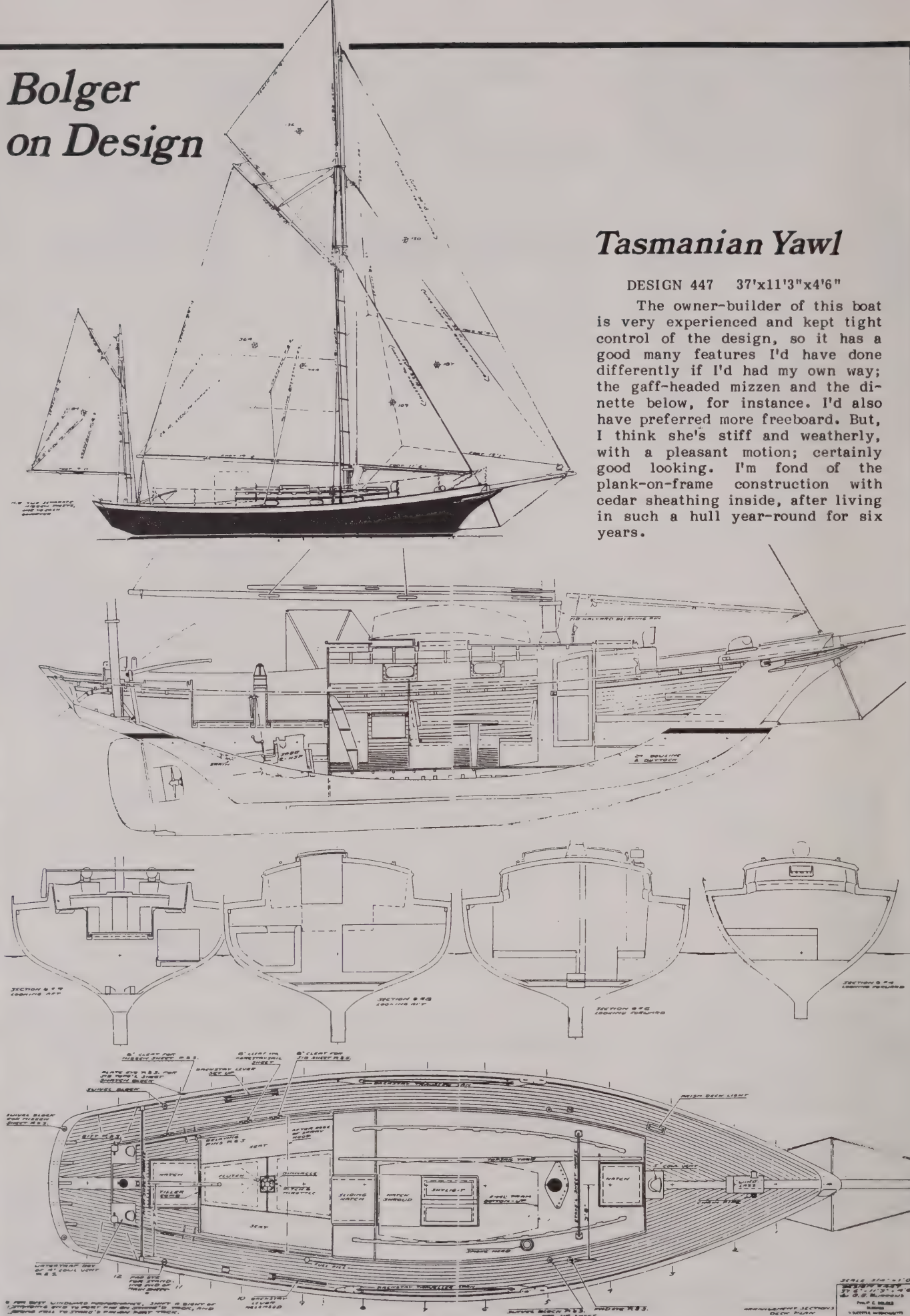


# Bolger on Design

## Tasmanian Yawl

DESIGN 447 37'x11'3"x4'6"

The owner-builder of this boat is very experienced and kept tight control of the design, so it has a good many features I'd have done differently if I'd had my own way; the gaff-headed mizzen and the dinnette below, for instance. I'd also have preferred more freeboard. But, I think she's stiff and weatherly, with a pleasant motion; certainly good looking. I'm fond of the plank-on-frame construction with cedar sheathing inside, after living in such a hull year-round for six years.





# Classified Marketplace

18' MARSHALL CATBOAT, "Sanderling", Hull #210, blt 1971. For sale by original owner. Fully equipped, many owner-installed extras. New mast & sail. Write for details, \$8,500.

DICK BUTTERWORTH, 42 Longview Dr., Marblehead, MA 01945. (21)

18' SWAMPSCOTT DORY blt at Lowell's boat shop, comes w/Johnson 4hp long shaft, oars & oarlocks, thole pins, boat cover & trlr, \$3,000.

DON PIGEON, Merrimac, MA, (508) 346-8479. (21)

8' DINGHY, FG over ply, new paint, no leaks, \$250.

DON PIGEON, Merrimac, MA, (508) 346-8479. (21)

BRITISH SEAGULL OB, 3-1/2hp, \$350.

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WANTED. Boom tent for 17' Vandestaad "Siren" sailboat.

JIM PRINGLE, Tarpon, Sprgs. FL, (813) 938-6014. (21)

WEE LASSIE double paddle canoe, 10'6"x28lbs, partial deck bow & stern, caned seat & caned adjustable backrest. Less than 1 yr old, compl w/double paddle, \$650.

JIM PRINGLE, Tarpon Sprgs. FL, (813) 938-6014. (21)

CRUISER FOR THE RECESSION. 1972 Aquarius 21, trlr, 6hp OB, 5 sails, galley. \$4,200/bo or will consider interesting trade + cash.

RANDY HOLBROOK, Minneapolis, MN, (612) 454-7005 (days), (612) 724-4796 (eves). (21)

WHERE CAN YOU RENT SMALL BOATS in New England? I'm compiling a list of places that rent daysailers, canoes & other small boats. Send info on rental outfits (mail address, phone number, boats, rates) & I'll send you a copy of the list when it's completed.

ERIC BENDER, P.O. Box 329, Newton Highlands, MA 02161. (21)

CHRIS CRAFT BUFFS. Did you know that there is an organization for you? For more information, contact:

CHRIS CRAFT ANTIQUE BOAT CLUB, 217 S. Adams St., Tallahassee, FL 32301-1708, (904) 224-5169, FAX (904) 224-1033. (TF)

OLD BEETLE CAT.

LEONARD POLAK, 607 S. Sanduskey Ave., Bucyrus, OH 44820, (419) 562-8218. (21)

14' PETERBOROUGH "VAR CEDAR" gaff-rigged catboat (1902) in exc cond, compl restored, cedar planking, oak rudder & trim, canvas covered deck, trlr. \$7,600 or will trade for antique runabout, launch, car or pickup.

ROY ROYAL, Richmond, MI, (313) 727-7320. (21)

SAN FRANCISCO BAY PELICAN in gd cond w/galv trlr & 1-1/2hp OB, \$1,000.

NEWTON BORDEN, S. Weymouth, MA, (617) 335-2399. (22)

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11'6" ARNO DAY SKIFF, marine ply, oak, silicone bronze fastened. Wonderful rowing boat in exc. cond. \$450.

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WANTED. 12' Old Town Sport canoe. PATRICK SHERWOOD, Hanson, MA, (617) 293-6645. (22)

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KEN & CAROL DONOVAN, Branford, CT, (203) 481-6406 (eves). (21)

O'DAY JAVELIN 15' FG daysailer. Main, jib, hull & rigging all in exc cond. Boom tent cover & OB bracket (no motor). Tlr in gd cond. \$1,000.

TONY OWENS, 19 Seaview Ave., Cape Elizabeth, ME 04107, (207) 767-2345. (22)

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BOAT YARD SALE. Jonboat, 12', one dent, no leaks, \$275. Howmar sailing dinghy, \$399. Laser, \$799. Homemade bunks & roller trlr for up to 14' boat, \$250. Old Sears 7.5hp OB, runs gd, \$250. McKee Craft Aruha, steering, age unknown, w/1991 trlr, \$1,500.

FRANK CLOUSE, Worcester, MA, (508) 791-4766. (21)

15' GLOUCESTER DORY, epoxy on okoume, burgundy hull, bright interior w/mahogany seats, double oarlocks. Abundant construction man-hours. Pretty, \$900. Will consider delivery.

G. SHEPHERD, St. Louis, MO, (314) 664-6562. (22)

15' WEST WIGHT POTTER, Hull #225, one of the 1st Potters blt in U.S. Vy classic, gd cond, sail away as is or restore to museum quality. Incl 3 sails & trlr, asking \$1,290.

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WANTED. Small marine engine suitable for a 14' antique launch. ROY ROYAL, Richmond, MI, (313) 727-7320. (21)

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1967 CHRIS CRAFT CAVALIER sedan cruiser in process of demolition. Any and all parts available. CHRISTOPHER PEARSON, Chester, CT, (203) 526-5476 or (203) 526-2479. (21)

20' OLYMPIC FLAT WATER RACING CANOE. Turn of the century Walter Dean C4. Cedar & mahogany w/brass strip batens. Vy, vy gd orig cond. Taking best offer or trade for a 13' wood/canvas canoe in vy gd shape. TREE TOP CREATIONS, 52 Heatherwood Hill, Audubon, PA 19403, (215) 631-1645, Mr. Morgan. (21)

18' LOWELL DORY, pine on oak. Atlantic Rowing Skiff model. Originally set up for double sliding seat rowing, has been converted to sail. Can be rowed as single sliding seat; single or double oar-on-gunwale, & sailed w/like-new standing lug rig. Outside ready to paint; inside bright finish in gd shape. Comes w/2 Piantadosi well-used oars & SS outriggers. East coast delivery vy poss. I've gotten into double-paddle boats and would like to find the next home for this classic lapstrake boat. Make offer, w/or w/o sail rig. BOB GROVE, Alexandria, VA, (703) 548-3972 (days), (703) 549-6746 (eves). (21)

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WANTED. Klepper "Passat" ("Trade-winds") folding sailboat, any cond. GRAY HARRISON, Worcester, MA, (508) 853-8369. (21)

WOULDN'T YOU LOVE IT, to make money w/yr boat? Established charter co. seeks 35'-40' sail & power boats for brokerage. More info?

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TWO CANOES: New 15' Allagash Solo V-bottom, \$290. 18-1/2' Crozier racing canoe, 1982 or so. MARC LESSARD, Milton, NH, (603) 652-7671. (22)



24' EASTWARD HO SLOOP, mahogany/oak hull. Incl main, genoa, jib, Atomic 4 aux (FW cooled), sink, stove, head, refrigerator, VHF, Loran, depthsounder, knotmeter, dual batteries, 2-man Achilles inflatable, misc gear & trlr. This boat has been thoroughly restored. Asking \$12,000. CHARLES CHASSE, Amesbury, MA, (508) 388-3135, (508) 388-3564. (22)



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ALDEN "O" BOAT SLOOP, blt late '30's or early '40's. 18' open cockpit daysailer. Wood, cedar over oak, new Duradon tan-bark sails, new running rigging, lazy jacks, new varnished brightwork, new canvas decking, new cover, new galv keel support trlr, British Seagull OB, spruce mast, matching boom, misc gear. Dark green hull, gold accent stripe, beige deck, tan seats. A carefully maintained classic wooden boat, easy to sail, easily trailered and easily downrigged, with a graceful sheer, a real eye-catcher.

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DOWNRIVER KAYAK, "River 81" blt by West Side Boat Shop. Kevlar constr. \$595 JAMES ROGERS, 174 Old Boston Post Rd., Saybrook, CT 06475, (203) 395-0674. (22)

14'x22" CHAIKA SEA KAYAK, FG, easy handling & vy stable, tracks & surfs well, weighs 40 lbs. For person under 5'8". \$700 firm.

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BOATS, MOTORS, TRAILERS: 1987 Suzuki 65hp OB, oil injected, power tilt & trim, w/controls, just dealer serviced, \$1,750. McKee Craft Anha w/1992 trlr & steering, \$1,500. Old Jon boat, \$275. FG sailing dinghy, \$399. Laser sailboat, \$899. Homemade trlr, strong, w/roller bunks, \$250.

FRANK CLOUSE, Worcester, MA, (508) 791-4766. (22)

MIGHTY MITE 2HP OB, like new, vy low hrs, \$200.

DAVID VANSTONE, Norwalk, CT, (203) 857-4212. (22)



21' BAY HEN gaff cat sharpie, 1985. Galv trlr, 4hp Evin, 1990, fully optioned. Immac, \$4,500 or trade for Dovekie or small houseboat.

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9'x4' MINIATURE DORY, flotation fore and aft, oars, oarlocks. Mahogany ply, bronze fastened, taped seams. Will deliver reasonable distance. \$375.

JOE ROGERS, Framingham, MA, (508) 872-4206. (22)

SS BEER KEG, w/welded ring each end, make a nice mooring buoy. Asking \$10.

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14' FLAT BOTTOM WOODEN CANOE w/cane seats & wood trim. Set up for tandem or solo paddling and rowing with oar sockets. 39" beam, great for fishing & hunting. Asking \$695.

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1965 OLD TOWN 18' GUIDEBOAT, square back. Restored, canvas covered cedar strip. Asking \$1,595.

JOHN HUNTER, Burlington, CT, (203) 583-2271 eves. (22)

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SWEEPS WANTED, looking for 4 to 8 wooden sweep oars as used on 8 oared shells.

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ANTIQUE RUNABOUTS. 1938 Chris Craft Sportsman Deluxe, rebuild just compl. New inner hull, refastened w/bronze screws, Dynel & epoxy below waterline, brightwork stained, sealed & 8 coats of Epiphane. New correct upholstery & flooring. Orig factory work order & final inspection list was followed in restoration, \$10,000. 1959 19-1/2' Lyman Islander, Grey 6, hull refinished. Convertible top, bilge pump, cushions, life jackets, full canvas cover, trlr, \$3,500. Pickup truck considered in trade. 1947 Century SeaMaid 17-1/2', Grey Fireball overhauled, bottom refastened w/bronze screws, hull refinished. Come inspect it & make offer.

JOHN BRIGHT, Portage, MI, (616) 329-1419 eves. (21)

1929 24' CHRIS CRAFT COMMUTER, made from a triple cockpit. See Sept. '89 "Classic Boating Photo Album" pg 4 for picture. M engine, Hull # 2314. Cd cond, \$14,000.

ERWIN LAITENBERGER, 2806 Union St., Rochester, NY 14624, (716) 594-8533 eves. (22)

BIRCHBARK CANOE BUILDING COURSE, June 27-July 12, 1992, or July 18-August 2, 1992, on Lake Superior (Wisconsin shore). \$750 U.S. including lodging.

DAVID GIDMARK, Box 26, Maniwaki, Quebec J9E 3B3, Canada (No phone). (4p)

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M. SHORT, 203 Hawthorne Ave. Larkspur, CA 94939, (415) 924-0685.

WINDMILL CLASS SLOOP, mahogany ply hull restored in 1990. Good spars & gear, useable sails. No trlr, but delivery negotiable. A steal at \$600.

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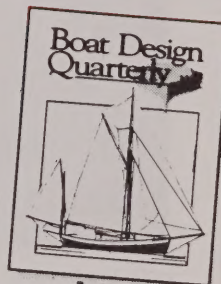
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